

MUSICAL AMERICA



Edited by

John F. Freund

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CYCLE OF PUCCINI'S OPERA IN NEW YORK

IMPOSING ARRAY OF ARTISTS FOR
COMING SEASON AT THE
METROPOLITAN.

Mr. Conried Returns From Europe and Announces
Plans—Twenty-Six Works, Old and New, To
Be Given This Year.

Heinrich Conried arrived in New York on Tuesday after having spent several months in Europe, engaging important artists and making general preparations for the coming season at the Metropolitan Opera House.

It is interesting to note that on his list of new singers appears the name of Luise Tetrazzini, the Italian soprano who signed a contract with Oscar Hammerstein last Spring and since made extravagant conditions that could not be accepted. When Conried saw her recently in Milan he asked her to fill her engagement for five years with him, which she made two years ago and afterwards broke, but she declined unless he would pay her more than the contract called for.

When Puccini comes in December a cycle of his works will be given, and other novelties of the season will be Strauss's "Salome," Giordano's "Fedora" and "Adrienne Lecouvreur," Delibes's "Lakmé" and Berlioz's "Damnation de Faust." In all, twenty-six operas will be presented, all in new dress, including two performances of "Parsifal" with Mmes. Ternina and Fremstad as Kundry.

The singers engaged by Mr. Conried are:

Sopranos—Bessie Abbott, Bella Alten, Celestina Boninsegni, Lina Cavalleri, Emma Eames, Geraldine Farrar, Katharina Fleischer-Edel, Rita Fornia, Olive Fremstad, Marie Mattfeld, Berta Morena, Paula Ralph, Marie Rappold, Marcella Sembrich, Milka Ternina, Luisa Tetrazzini and Marion Weed.

Mezzo-Sopranos and Contraltos—Louise Homer, Ernestine Schumann-Heink, Josephine Jacoby, Kirkby-Lunn, Helen Mapleson and Johanna Poehlmann.

Tenors—Alois Burgstaller, Carl Burrian, Enrico Caruso, Andreas Dippel, Giovanni Paroli, Albert Reiss, Charles Roussellere and F. Soubeyran.

Barytones—Bernard Begue, Eugene Dufriehe, Otto Goritz, Adolf Muehlmann, Antonio Scotti, Franz Steiner, Riccardo Stracciari and Anton Van Rooy.

Bassos—Robert Blass, Marcel Journet, Pol Plancon and Arcangelo Rossi.

The conductors are Nahan Franko, Alfred Herz, Arturo Vigna, and S. Bovy.

Chorus Singers are not "Laborers."

WASHINGTON, D. C., Sept. 13.—The Department of Commerce and Labor yesterday sustained the contention of Heinrich Conried that the opera chorus he had imported from Europe this week, is composed of artists and not laborers and that their importation does not conflict with the contract labor laws.

Rehearsals of the newly imported chorus brought from Europe by Heinrich Conried began on Thursday.

Mme. Schumann-Heink Returns.

Mme. Schumann-Heink returned this week on the *Deutschland* from her season at Bayreuth and Munich. After a short rest at her home in New Jersey, she will open her concert tour at the Maine Festival in Bangor and Portland early in October. During the season she will give over ninety concerts, in addition to appearing at the Metropolitan Opera House.



MME. LOUISE KIRKBY-LUNN

Contralto who Joins Metropolitan Opera Forces This Year. She will be Heard in Wagnerian Roles (see page 4).

HAMMERSTEIN SAYS HE HAS TETRAZZINI

Is Confident She Will Sing in His Company Despite Mr. Conried's Claims.

Oscar Hammerstein is confident that Mme. Luisa Tetrazzini will sing in his company at the Manhattan Opera House next Winter in spite of Mr. Conried's contention that she is under contract to him.

"If Mr. Conried announces Mme. Tetrazzini among his artists," Mr. Hammerstein said on Thursday, "he might just as well put on his list Mme. Melba, M. Renaud, Signor Bonci or any of the artists engaged for my new opera house. He is at liberty in the same way to say that he has the exclusive right to the operas of Puccini and those published by Sonzogno. I shall produce 'La Bohème,' and any of the Sonzogno works that I later find suitable for my purposes. 'La Damnation de Faust,' by Berlioz, I will produce early in my season. I may decide to put Mme. Tetrazzini in the rôle of *Marguerite* in the Berlioz opera, but that is not certain, as I have a number of sopranos ready for the part."

BOSTON IS ANNOYED OVER MUCK REPORTS

Three More Cablegrams Detailing New Conductor's Illness are Shown to Mr. Ellis.

BOSTON, Sept. 13.—Three more cablegrams, from different sources, have been referred to Charles A. Ellis, manager of the Boston Symphony, verifying the reports spread last week, that Dr. Karl Muck, the new conductor of the orchestra, has been obliged to submit to an operation for laryngitis. One of these messages read:

"Dr. Karl Muck, conductor of the Royal Opera, who has been spending his holidays at Tobelbad, near Gratz, Austria-Hungary, is seriously ill of laryngitis and has been obliged to submit to an operation. It is doubtful if he will be able to fulfill his engagement to conduct the Boston Symphony Orchestra."

Mr. Ellis states that he has received assurance from Dr. Muck that he has fully recovered from a recent illness, and will leave Germany on September 25 for this country.

PLANNED TO MAKE CONRIED DICTATOR OF WORLD'S OPERA

GIGANTIC SCHEME TO CONTROL
ALL THE GREAT ARTISTS
FALLS THROUGH.

Proposition to Establish New York as the Musical Centre of the Globe is Dropped as Result of Differences Which Arose Between Promoter and Members of Metropolitan Company.

Details are just coming to light of a sensational plan that would have made Heinrich Conried master of the operatic situation of the world, and New York the musical centre of the universe. This plan was originated by G. Schlotterbeck, who proposed to form a high-class musical agency which was to be a sort of annex to the Metropolitan Opera House, and have a financial backing to the amount of \$100,000.

Schlotterbeck's proposal was to negotiate long-time contracts with every noted operatic and vocal artist of the civilized world, placing them at the disposal of the Conried Metropolitan Opera Company for a limited number of appearances, then exploiting them for the balance of each season in concert with the leading orchestras of the country, and in song recitals.

Mr. Conried would thus have had upon his staff of artists both Caruso and Bonci, a dozen or more sopranos, an equal number of contraltos, in fact, the cream of all that the world could supply in the way of eminent artists.

Having long-time and profitable contracts in sight, these artists would have accepted engagements here, with little persuasion, while the Metropolitan Opera House would have been enabled to present a variety of casts and ensembles never before dreamed possible, and never equalled for brilliance in any portion of the globe. Europe's renowned conductors, likewise, would have been secure under this arrangement.

Had Mr. Conried given ear to this scheme, he would have eliminated the possibility of any rival dividing the field with him. The plan was not favored by other important officials of the Conried Company, however, and their influence, it is stated, was sufficient to cause its abandonment by Mr. Conried.

New Opera for Fritzi Scheff.

Charles B. Dillingham announces that a new opera is to be written for Fritzi Scheff for the season 1907-8.

The name of the new vehicle for the chic impersonator of *Mlle. Modiste* will be "The Mascot of the Troop," and, though final arrangements have not yet been completed, it is probable that Victor Herbert will be entrusted with the musical setting.

Henry Russell on Way to New York.

Henry Russell, the impresario, whose opera company will tour America this season, sailed from London on Thursday.

GERALDINE FARRAR TO BE "MADAME BUTTERFLY" 125 CONCERTS FOR BOSTON SYMPHONY

AMERICAN SOPRANO WILL CREATE ROLE IN CONRIED'S PRODUCTION.

Signor Caruso to Assume Part He Sang at Covent Garden—Puccini's Coming Will Make First Performance Especially Noteworthy.

Ever since Heinrich Conried made the announcement that "Mme. Butterfly" would be included in the repertoire of the Metropolitan Opera House, during the coming season, speculation has been rife as to which one of his galaxy of stars would be chosen to assume the title rôle of the new Puccini opera that has caused such a stir in the musical circles of the Old World.

When it was rumored that Mr. Conried had engaged Emmy Destinn of the Berlin Opera for his company it was naturally supposed that she would sing the part, in view of her remarkable success with it in London during the last opera season there. This report was, however, proven to be without foundation.

It is now asserted that Geraldine Farrar, the beautiful Boston soprano at present of the Royal Opera in Berlin, whose brilliant career on the operatic stage in Europe has attracted so much attention in recent years, will be the Puccini heroine in the Metropolitan production. This augurs well for the success of the opera, for both Miss Farrar's voice and personality are peculiarly adapted to the impersonation of such a rôle; and at the same time it will render all the more auspicious this young artiste's first season in her native land.



GERALDINE FARRAR

New Photograph of American Soprano Who Will Sing in Metropolitan Opera

Signor Caruso will probably be the American lieutenant, as he was in the Covent Garden production, and the other rôles will be appropriately allotted. With Signor Puccini himself at the conductor's desk the first performance of "Mme. Butterfly" in New York should be a memorable event.

SOUSA'S NEW YORK CONCERT.

Novelties for Programme at Hippodrome Next Month.

Sousa and his band will give their first New York concert this season at the Hippodrome on Sunday evening, October 14.

The programme will include the overture to Cornelius's opera, "The Barber of Bagdad," the Japanese ballet "Yedda," and a humorous paraphrase, "The Wearin' o' the Green," besides selections from Mr. Sousa's latest opera, "The Free Lance." The soloists will be Ada Chambers, soprano, who will sing Ardit's "Parla," Jeannette Powers, violiniste, who will play the "Moto Perpetuum" by Ries, and Herbert L. Clarke, cornetist.

Music at Pittsburg Exposition.

PITTSBURG, Sept. 12.—After Creator's engagement at the Exposition in this city, the following orchestras will be heard, September 15, the Theodore Thomas Orchestra, which will give place to John Philip Sousa's band for a week. He is to be followed by Pittsburg's own musician, Victor Herbert. Then comes Ellery's Band. Damrosch, who opened the season last year, will close the present one; the weeks of October 8 to 20 having been set aside as Damrosch weeks.

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Greatest Number of Engagements
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Organization.

BOSTON, Sept. 12.—The Boston Symphony Orchestra is to make another short trip to the Middle West this coming winter. Last season it went West in the first week of October, giving six concerts. Owing to the fact, however, that it has been engaged for the Worcester Festival, which is to be held during the first week of October this year, the Western trip has been postponed until the end of January. Then the orchestra, under Dr. Karl Muck, the new conductor, will give concerts in Rochester, Cleveland, Indianapolis, Detroit, Columbus and Cincinnati, devoting one week to the series.

The total number of concerts scheduled for this season will be in the neighborhood of 125, which will surpass all previous records of this organization.

CLARA CLEMENS TO SING AT CONCERT

Mark Twain's Daughter Will Make Her American Debut at
Norwalk, Conn.

Mark Twain's daughter, Clara Clemens, will make her American debut as a concert singer on the evening of September 22, at Norwalk, Conn.

Miss Clemens made her first appearance



CLARA CLEMENS

Daughter of Distinguished American Humorist, Who Has a Clear Contralto Voice

in a professional way at Florence, Italy, under favorable auspices. She has a rich contralto voice of unusual clarity and beauty, and for years has been devoting herself to its cultivation under the best masters in Europe.

Miss Clemens will be assisted in her Norwalk recital by Marie Nichols, the young Boston violiniste.

MORE BUFFALO CONCERTS.

Gadski Will be Among the Entertainers of the Coming Season.

BUFFALO, Sept. 12.—In addition to the concerts already announced in MUSICAL AMERICA for the coming season in Buffalo, there will be a song recital by Mme. Gadski, accompanied by Frank La Forge, on November 21.

The first concert of the new Philharmonic Chorus, under Andrew T. Webster's direction, will take place on January 30, with Kelley Cole as the soloist.

The first of the series of concerts by visiting orchestras, to be given under the auspices of the Buffalo Symphony Orchestra Association, will take place on October 22. The New York Symphony Orchestra will give a programme largely made up of Wagner selections, under the direction of Walter Damrosch.

The officers of the Buffalo Symphony Association are Hobart Weed, president; Dr. Roswell Park and Hans Schmidt, vice-presidents; Henry M. Gerrans, secretary; Gibson T. Williams, treasurer.

Alice Clough Plays in Memphis.

MEMPHIS, Mo., Sept. 11.—Alice Clough, a talented violiniste of Burlington, Ia., played here with marked success last week.

APPLAUD PRYOR AS SEASON IS CLOSING

LARGE AUDIENCES AT ASBURY PARK ENJOY HIGH CLASS PROGRAMMES.

Musicians Will Recreate Until October 8, When Fall Tour Opens—Most Successful Concert Series at the Shore.

PRYOR'S BAND, CONCERT AT CASINO, ASBURY PARK, N. J., Sunday Evening, September 10. The programme:

Overture—"Tannhäuser".....Wagner
Pryorphone Solo—"Garden of Roses".....Gatti
Simone Mantia.
Three Numbers From "Scenes Pittoresques",
Massenet

(a)—"March Militaire"
(b)—"Air du Ballet"
(c)—"Angelus"
Paraphrase—"Nearer My God to Thee".....Tobani
Grand Scene and Ensemble—"Andrea Chenier"
Giordano

Intermission.

Tone Poem—"Gipsy Life" (By Request) La Thiere

(a)—Serenade—"Moszkowski"
(b)—March—"The Irish King".....Pryor
Solo for Soprano—"Butterfly Valse from Babette"
Herbert

Elgie Bowen.

Our President's March—"Triumph of Old Glory"
Pryor

The programme given Sunday night by Pryor's Band at the Casino, Asbury Park, is typical of the series that is being presented during the closing days of the organization's engagement at the seashore. On this occasion, the large auditorium was crowded with auditors, who showed their appreciation of Mr. Pryor's interpretations with enthusiasm.

It has been found that these large, mixed audiences receive the more classical selections with decided favor and the high tone of the programmes which Mr. Pryor has brought to the attention of his auditors is characteristic of the standard of his band.

The engagement comes to a close next week. It has been voted the most successful musical season that has ever been given at Asbury Park, and Mr. Pryor's admirers in the seashore colony are legion.

Among the composers who will be represented in next week's programmes are Wagner, Schubert, Nevin, Suppe, Moszkowski, Massenet, Sir Edward Elgar, Auber and Mr. Pryor himself. The musicians will recreate until October 8, when they will begin their Fall tour, starting with New Jersey towns.

ISABELLE BOUTON ENGAGED.

Popular Singer to Appear with Choral Club in St. Paul.

ST. PAUL, MINN., Sept. 10.—Isabelle Bouton, the noted American mezzo-soprano, has been engaged for the third concert of the St. Paul Choral Club, when Dvorak's "Stabat Mater" and Beethoven's Ninth Symphony will be given.

The committee is also trying to secure Marie Rappold, of the Metropolitan Opera House, for the first concert, which is to be given on November 20 six days in advance of the opening of the opera season in New York.

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MUCK NOT BELIEVED TO BE SERIOUSLY ILL

MANAGER ELLIS HEARS FROM
FRIENDS OF NEW BOSTON
SYMPHONY DIRECTOR.

Early Reports of Conductor's Condition not Denied,
But are Thought to be Exaggerated—Is not in
Berlin at Present.

BOSTON, Sept. 10.—The hopes of those who have the interests of the Symphony Orchestra at heart, and who were disturbed by the report of the severe illness of Karl Muck, the new director, who is to sail from Germany later in the month, were much brighter last night after Charles A. Ellis had received an answer to his cablegram, sent Thursday for information about Dr. Muck's condition.

The cablegram was sent to friends of Mr. Ellis in Germany, and although the answer was not definitely to the effect that Dr. Muck was not ill, it nevertheless stated that he was not in Berlin, that he was out of the city for a few days, and that no rumor of his illness was abroad in his home city.

Mr. Ellis said last night that these friends would have known had Dr. Muck been in a serious condition, and he felt confident that he would appear in America at the appointed time.

NEW STUDIOS IN COLUMBUS.

Three Instructors Prepare for Season's
Work in Ohio City.

COLUMBUS, O., Sept. 12.—Three new studios of music open this Fall in Columbus. Elizabeth Rindsfoos will teach piano in Highland street. Miss Rindsfoos returned last year from Berlin, where she studied for six years. During four years she was a student under Carreno, and for three years she assisted in Mme. Carreno's studio.

Mrs. Alice Turner Parnell and Jessie M. Pontius open a studio together. Mrs. Parnell is to teach singing and the history of music, while Miss Pontius will devote her time to piano, harmony and music theory.

Reginald Hidden, violinist opens his studio this month.

REHEARSING IN BROOKLYN.

Choral Society Will Give First Performance of "St. Ludmila."

The Brooklyn Choral Society resumed rehearsals under T. Bath Glasson's direction on Monday evening at Decorior Hall, No. 879 Gates avenue.

The first concert is to be given in the Baptist Temple on November 27, when Dvorak's "St. Ludmila" will be presented for the first time in Greater New York.

Edyth Walker to Remain Abroad.

Edyth Walker, the contralto, who refused Mr. Conried's offer to return to the Metropolitan Opera House next season, has made definite arrangements to remain in Europe for some years. She will sing in concert and in various German cities next season. The following year she becomes leading contralto at the Stadt Theater in Hamburg for a term of years.

Gadski Coming Next Month.

Johanna Gadski will arrive early in October to begin her concert tour, her first appearance being in Denver on October 18. Her original plan was to sail a fortnight earlier, but a prospective auto trip through Germany with her husband and little girl proved too great an inducement to resist.

Dr. Carl E. Dufft Returns.

Dr. Carl E. Dufft, the New York barytone, arrived in New York Saturday on the American Line steamship *St. Paul*.

WILL UNVEIL VERDI STATUE NEXT MONTH

Italians of the United States Arrange
to Honor Memory of
Composer.

The Municipal Art Commission has approved the design for a monument to be erected by the Italians of the United States to Verdi, and the statue is now in New York. Moses Herrman, Commissioner of Parks for Manhattan and Richmond, has given permission for the erection of the monument in the centre of the triangle bounded by Seventy-second and Seventy-



STATUE OF VERDI

To be Unveiled in New York by Italians of
this Country, on October 12

third streets, the Boulevard and Tenth avenue.

The unveiling will take place on October 12. The sculptor is C. Pasquale Civiletti, of Palermo. The monument is twenty-five feet high, and has been executed in Carrara marble. It is a group of five figures, depicting Verdi and his operatic creations—"Otello," "Aida," "Falstaff" and "Il Trovatore."

TOUR OF ST. PAUL SINGER.

Sanatorium Fund Increased by Efforts
of Vocal Quartette.

ST. PAUL, MINN., Sept. 10.—A vocal quartette consisting of Esther Swanstrom and Mrs. Robert O. Earl, soprano, and Olga Larson and Ella Swanstrom, altos, has been meeting with much success on a tour through the northern part of the State.

The members are all popular in local musical circles and are giving the proceeds of their concerts to the St. Paul sanatorium fund, from which they have derived the appellation of the Sanatorium Quartette. In many cities they have visited they have had to fill return engagements.

Carl Busch Conducts in West.

KANSAS CITY, Sept. 10.—Carl Busch, who has just returned after a long absence abroad during which his compositions received the approval of the German critics, conducted several concerts made up of his own compositions at Electric park last week. The Banda Rossa was the medium through which Kansas City was made acquainted with his compositions.

PROMINENT ARTISTS FOR INDIANAPOLIS

Roberts Park Choral Society Announces
Fine Series of Concerts for
This Season.

INDIANAPOLIS, IND., Sept. 10.—The Roberts Park Choral Society has announced an elaborate series of concerts to be given here this season, beginning with a recital by Emma Eames, the operatic star, on December 4. In addition to a number of her most successful songs Mme. Eames will sing the solo part in Gounod's "Gallia," to be given by the choral society.

At the second concert on January 7 Handel's "Messiah" will be given, with Gwilym Miles as barytone soloist. This will be followed by a matinee song recital by Mr. Miles on January 18, which has been arranged as a result of the success of a similar recital last year.

The fourth event, on February 19, will be notable for the appearance of Thaddeus Rich, the gifted young violinist who was recently appointed concertmaster of the Philadelphia Orchestra, in his home city. He received his early instruction from Hugh McGibeny, a prominent local teacher.

On May 8, the last date of the series, two concerts will be given. The Chicago Symphony Orchestra, under Alexander von Fielitz, will present a miscellaneous programme in the afternoon, and will assist the choral society in a production of Haydn's "Creation" in the evening. It will be the most pretentious series ever undertaken by the society.

PETSCHIKOFF'S ART MATURED.

Russian Violinist Soon to be Heard Here
Again a European Favorite.

Alexander Petschnikoff, who begins his tour of this country at a concert of the Pittsburg Orchestra in Pittsburg on November 9, is a special favorite of the European music world.

The critics have been enthusiastic in recent years over his matured style and depth of conception. While he is especially noted as a poetic player, he is a musician of such breadth of taste and understanding that his interpretations are invariably authoritative and satisfying, whether Bach, Brahms or Wieniawski be the composer represented. His technique leaves nothing to be desired, and his tone quality is of rare beauty.

FIRST LONG AMERICAN TOUR.

Leopold Winkler, Pianist, to Appear
in Many Cities this Year.

The announcement is made that Leopold Winkler will make an extended tour through the United States next season. Although this artist has made frequent successful appearances in New York, Boston and other cities, in recitals and orchestral concerts, this will be his first important American tournee.

Winkler's repertoire is large in scope and varied, holding all the great concertos and smaller works of the classical and modern composers. As a programme maker he is unexcelled.

To Make Specialty of Russian Songs.

Marietta Bagby, the mezzo-soprano, will make a specialty during the coming season of Russian song. Her studies have gone to the extent of mastering the language to give that perfect expression to the composer's thought, and her repertoire, prepared under the direction of Modest Altschuler, conductor of the Russian Symphony Orchestra, covers not only the quaint folk songs of Cossack, Finn and Georgian, but the operatic field from Glinka from Tchaikowsky and the lieder of the Neo-Russian composers.

SAVAGE'S ARTISTS ARRIVE IN NEW YORK

REHEARSALS COMMENCE MONDAY
FOR "MADAME BUTTERFLY"
IN ENGLISH.

Ocean Liner Brings Interpreters of Leading Roles
and Noted Conductors of Coming Production
of Puccini Opera—Adelaide Norwood Married.

During the past week the principal soloists engaged by Henry W. Savage for his production in English of Puccini's "Mme. Butterfly" have been arriving on the various ocean liners from Europe.



ADELAIDE NORWOOD-BRANDT

American Prima Donna Who Returns to
Sing Title Role in "Mme. Butterfly"

The first to reach New York was Adelaide Norwood-Brandt, one of the three sopranos who are to alternate in the title rôle of the opera. The successful appearances of this talented artiste in the productions of grand opera at the Broadway Theatre have not been forgotten. At that time she was Adelaide Norwood; in fact, her marriage is of very recent date, having taken place only a short time before she left Europe.

The others who have arrived include Elsa Szamosy, of the Royal Opera House, Buda-Pesth, and Louise Janssen, the young Danish soprano, of the Grand Opera, Paris, who are to share the burden and honors of *Mme. Butterfly* with Mme. Norwood-Brandt; Harriet Behne, who will sing *Suzuki*, alternating with Estelle Bloomfield, who has been in America for several weeks; Rene Vivienne, who will take the part of *Kate Pinkerton*, the legitimate wife of the American lieutenant; Francis MacLennan and Joseph Sheehan, tenors, and Winfred Goff and Thomas D. Richards, barytones. Walter Rothwell and Alfred Feith, conductor, and Pietro Marino, concert master of the orchestra, are also here.

Rehearsals have already been held in London under Mr. Rothwell's direction, but regular rehearsals, with scenery and full orchestra, will be commenced at the Garden Theatre, New York, on Monday.

Cancels Early Flonzaley Dates.

The invasion of Holland and Germany, the home of chamber music, by the Flonzaley Quartette has proven so successful that Manager J. E. Francke has been cabled to cancel all early Fall dates in this country, so that the German tour may be extended into November. The Quartette will not be heard in this country until its first subscription concert on December 4.



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New York House—Concerts and Recitals to be
Given Daily in Large Auditorium.

John Wanamaker has just established in his department store in New York city, a novel departure which may have an important influence on local musical life. He has started a Musical Bureau and put Townsend H. Fellows in charge of this new department, which has headquarters in the Wanamaker Annex at Broadway and Eighth street.

It is announced that bookings of musical artists, either vocal or instrumental, will be made without charge for registration or booking fees, through this Wanamaker Bureau. The new building has a large Concert Hall which seats 1,500 people, and an expensive pipe organ especially built for this auditorium. It is the intention of the Wanamaker management to maintain from now on musical and instrumental recitals in this hall almost daily.

SICKESZ DESCRIBES WAGNER FESTIVAL

In Letter to "Musical America" Dutch
Pianist Discusses Per-
formances.

Jan Sikesz, the Dutch pianist, who will tour America this season sends the following interesting letter to MUSICAL AMERICA:

"Munich.—I came here, after having played in Holland, to go to the Wagner Festival plays at the Prinz Regenten theatre, and I should like to tell you something about the performances. I first heard the 'Meistersinger' and was delighted with the artistic ensemble. Van Rooy's beautiful interpretation of *Hans Sachs* was the centre of interest.

"The orchestra, under Mottl, did justice to its splendid reputation. After that I heard the 'Ring of the Nibelungen.' In 'Rheingold' it struck me that I was in a town of painters, for I have never seen such wonderful scenery as that of the depths of the Rhine in the first act. Ter-nina's *Sieglinde* and Kraus's *Siegfried* excited the public to the greatest enthusiasm in the first act of 'Die Walküre,' and so did Knot's *Siegfried* and Plaichinger's *Brunnhilde*, which brought the 'Ring' to a most impressive end. Throughout, the performances rose to the highest ideal of art.

"The Crown Princess of Roumania was in the audience. I also saw a great many distinguished Americans.

"With kindest regards,

"Sincerely,
"JAN SICKESZ."

KIRKBY-LUNN A VALUABLE ACQUISITION

Distinguished English Contralto Engaged by Mr. Conried
for Coming Season Equally Successful in
All Spheres of Vocal Work

The engagement of Louise Kirkby-Lunn for the Metropolitan Opera House this season adds another brilliant artiste to Heinrich Conried's imposing array, and one whose return to this country will be warmly welcomed by the many admirers she has already won here by her work in concert and opera.

A native of Manchester, Mme. Kirkby-Lunn received practically all of her musical instruction in England. Her first public appearances were made in December, 1893, when, as a student at the Royal College of Music, she sang *Margaret* in a production of Schumann's "Genoveva" and the *Marquise* in Delibes' "Le roi l'a dit." The immediate result was that Sir Augustus Harris engaged her for five years to sing in opera. His death in 1896 rendering the contract void, she joined the Carl Rosa Company, with which she sang leading mezzo-soprano and contralto rôles. After several seasons in concert work, during which time she made rapid advance in her

art, she came to America in 1902 and sang *Amneris*, *Ortrud*, *Brangäne* and *Erda* at the Metropolitan Opera House, which was then under the management of Maurice Grau. She also appeared with great success in concert with the Boston, Pittsburgh and Theodore Thomas Orchestras. Two years later she came again to assume the rôle of *Kundry* in the Savage Company's production of "Parsifal." Since that time she has been steadily adding to her laurels in England.

Her voice is a rich, mellow contralto, the wide compass of which enables her to sing mezzo-soprano parts with equal ease. For that reason her services as a member of an opera company are especially valuable. She sings with facility in four languages, and her catholicity of style is evinced by the success she has had in oratorio in addition to concert and operatic work. She will be heard here as *Kundry* and in other Wagnerian rôles.

She is the wife of W. J. K. Pearson of London, whom she married seven years ago.

WIFE'S ILLNESS KEPT KUBELIK IN EUROPE

Dan Frohman Had Completed Plans for
Violinist's Proposed Tour
After January.

It became known through good authority this week that Dan Frohman, who managed Jan Kubelik's first American tour, had arranged with the Bohemian violinist for a tour in America after January 1.

Plans for this prospective tour had been perfected to an extent of booking engagements throughout the country, when, through the illness of Kubelik's wife negotiations were brought to an end, and his appearance in this country was postponed for at least one year.

Paul Dufault Back in New York.

Paul Dufault has returned from his vacation in Quebec, where he gave several successful recitals. He will return to Montreal to sing at a symphony concert at the end of October. His season will open at the Worcester festival on October 3, and on October 26 he will sing at Norwich, Conn.

Augusta Cottlow's Plans.

Augusta Cottlow, the American pianiste, who achieved fame by going from an American studio into the critical strongholds of Germany and commanding approval, will make propaganda for the piano works of César Frank and the modern French romanticists during her coming concert tour.

DISTINGUISHED PIANIST IN NEWPORT COLONY

Ernest Schelling Spends Summer Season
at America's Fashionable
Resort.



ERNEST SCHELLING

Distinguished Pianist Who Has Been Spend-
ing Summer at Newport

The season at Newport this year has been notable for the number of musical celebrities who have been members of the summer colony, and of conspicuous interest among them has been Ernest Schelling, the distinguished American pianist.

Mr. Schelling hails from Baltimore, but for many years past he has made his home in Europe where he is, consequently, more widely known than on this side of the water. He was a specially favored pupil of Paderewski, and has since made many extensive concert tours with uniform success. He possesses brilliant technical facilities, natural gifts of a high order and an unusually comprehensive knowledge of musical literature. He has a lengthy repertoire at command, and his playing is remarkable for its large dimensions and breadth of style. He is an artist of whom America may be justly proud.

Personally, he is of imposing appearance, over six feet in height, and a man of much magnetism. He has a large following at Morges, Switzerland, which he makes his headquarters, and numbers among his European friends many people of rank and renown.

CHORISTERS' STRIKE MAY AFFECT OPERA

UNION DECIDES TO STAND BY DE-
MANDS FOR RECOGNITION
FROM CONRIED.

Theatrical Protective Body is Ordered to Support
Chorus Singers in Their Contentions—Fifty Mem-
bers of Chorus Arrive from Abroad.

The Central Federated Union decided Sunday to stand by the demand of the Chorus Singers' Union, which ordered a strike in the Metropolitan Opera House last season, for a renewal of the agreement with the management and recognition of the union. The Theatrical Protective Union, which is composed of stage hands, musicians, electrical workers, calcium light operators, steam engineers, firemen and bill posters, all belonging to unions represented in the Central Federated Union, were ordered to support the chorus singers.

After considerable discussion the recommendation of the executive committee, which enumerated the unions in the theatres and called on them not to sign agreements until the Chorus Singers' Union had made an agreement with Director Conried, was adopted. The agreement of the Theatrical Protective Union expires at the end of this month and the operatic season does not begin until November 26, the rehearsals beginning on November 11. If the Theatrical Protective Union or the other unions follow the mandates of the C. F. U., it will be practically a strike.

Fifty members of the opera chorus arrived in New York Monday on *La Bretagne*. The chorus gave a concert on board Sunday night. All were in excellent health.

It was the intention to take the chorus to Ellis Island some time during the week to prove that they are not contract laborers. This move on the part of the immigration authorities is the result of a complaint by John J. Barry, a theatrical agent, which was filed ten days ago with the Department of Commerce and Labor in Washington, and with Joseph Murray, Deputy Commissioner at this port.

Two Cities to Share Maine Festival.

The Maine Music Festival will comprise three evening concerts and two matinées to be given at Bangor on October 4, 5 and 6 and repeated at Portland on October 8, 9 and 10. At the second evening performance "Elijah" will be sung; the programmes of the other concerts will be miscellaneous. The complete programme of the festival will be published in next week's issue of MUSICAL AMERICA.

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COMPLETE PLANS FOR NATIONAL MUSIC SHOW

NOVEL COLLECTIONS OF INSTRUMENTS TO BE DISPLAYED IN NEW YORK AUDITORIUM.

Many Interesting Exhibits Arranged—Daily Recitals a Feature—Mrs. Stringfield Will Demonstrate Her New Musical Staff.

Final arrangements for the National Music Show to be held in Madison Square Garden, New York, September 19 to 27, have been completed. The mornings will be given over to the trade. At noon the gates will be opened to the public.

The decorations will be most elaborate. Little glass houses warranted soundproof are being built for the exhibitors. All of the three score piano manufacturers may show off their instruments at the same time without disturbing one another or the rest of the Garden.

A \$10,000 Stradivarius violin will be on view from the collection of Prof. E. H. Shuler of St. Louis. A smaller glass case, built on the same lines as the glass houses, is being made for the instrument.

In the Morris Steinert collection of 26-keyed instruments is the oldest and most costly harpsichord in the world. It is probably 500 years old, and was found in a garret in Venice. The case is a wing-shaped box exquisitely carved and painted. This collection, by the way, was the one sent to Vienna for exhibition two years ago. The Austrian government paid \$5,000 for the loan of the instruments.

Among the modern pianos exhibited will be an Erard upon which President Roosevelt learned his scales when a boy.

On two evenings in the week rival vocal societies will sing. The Liederkrantz of New York and the Schubert of Jersey City will sing on Thursday. The concert hall has been engaged for all the afternoons at 1:30, and a new series is being arranged for 4:30. Song recitals will be given at 11:30 each morning.

Among the speakers on music in the concert hall one, Mrs. Stringfield of Denver, Col., is likely to make a sensation. Mrs. Stringfield boldly announces that she has discovered—and patented—a system of improved key symbols and an improved musical staff. She brushes aside much that is taught in modern musical education and simplifies much more. She harks back to Pythagoras (B. C. 600) for her inspiration, and points to Zarlino (1519-1590), Tartini (1692-1770), and Jean Philippe Rameau (1683-1764) as substantiators of her theory, and to Pope John XII. as the great promulgator of its principles. Following in their footsteps, she claims to have discovered the secret of "harmonic notation." She challenges local musicians to meet her and refute her theory of "musical simplicity," which is to revolutionize musical study and musical publication.

Mrs. Herrick to Direct.

CHARLESTOWN, MASS., Sept. 12.—Sarah Munroe Herrick, formerly of Rockland, will direct the musical programmes for the coming W. C. T. U. convention to be held in Bangor. Mrs. Herrick's voice is a dramatic soprano. She was a soloist at the international convention held in Geneva, Switzerland, several years ago, and has also recently been appointed musical director of the International W. C. T. U. convention to be held in Boston this Fall.

TO MAKE HIS FIRST AMERICAN TOUR

Edouard Dethier, Young Belgian Violinist, a Prominent Figure in Season's List of Visiting Soloists.



EDOUARD DETHIER

Young Belgian Violinist Whose Interpretation of Bach Delighted Joachim. He will Make an American Recital Tour

Occupying a conspicuous place in the list of violinists who will be heard in American concerts this year, is Edouard Dethier, a young Belgian violinist, who makes his first extensive tour of this country. Mr. Dethier played in Montreal last January under the management of Alice Ducharme, and made so favorable an impression that arrangements have been perfected for his reappearance there during November.

Dethier, whose interpretation of Bach delighted Joachim himself, was born in 1885. He entered the Conservatory of his native city at the age of ten and at fifteen won the first prize against thirty-six competitors. Soon after he went to the Brussels Conservatory and the following

year was awarded the first prize with the greatest distinction, and received the maximum of marks.

Dethier then was made associate professor of violin at the Conservatory and it was while acting in that capacity that his inborn talent not only as a virtuoso but as a teacher showed its extraordinary power. Joachim who heard him, was so impressed by the young man's artistic nature that he predicted for him a most brilliant career. In a letter to his former teacher, Monsieur Cornelis, he said: "Edouard Dethier played several classics for me. His interpretation gave me a real and great pleasure; his talent is unmistakable."

Ysaye did not hesitate to call him a prodigy, and afterward undertook to make a great player of him, and to-day he is known as Ysaye's first pupil.

SAM BERNARD AT THE METROPOLITAN!

But Only in a Dress Rehearsal—Cries "Sufficiency" on Boards Trod by Caruso.

From musical comedy to the grand opera stage is a long leap, but that is what Sam Bernard accomplished last Friday when he began rehearsals of "The Rich Mr. Hogenheimer" on the boards of the Metropolitan Opera House in New York.

The comedian and his company had been rehearsing the musical comedy at the Knickerbocker Theatre, but when full dress and scene rehearsals were reached it was found necessary by Charles Frohman to move his star to a new stage. The only place available was the Metropolitan, and in the home of grand opera Mr. Bernard and his company are completing their rehearsals. On the boards trod by Mr. Caruso the comedian raises his voice to cry "sufficiency."

"FRA DIAVALO" IS GIVEN IN ST. JOHN

Robinson Opera Company's Performance of Light Opera Voted a Decided Success.

ST. JOHN, N. B., Sept. 13.—The Robinson Opera Company secured an unqualified success last night in "Fra Diavolo." A better presentation of this work has never been given in this city.

The work of the principals was first class throughout. Frank D. Nelson, the leading man, who has just joined the company, was greatly applauded for his excellent voice and acting, while Mae Kilcoyne, as Zerine, maintained her usual high standard of artistry. Rudolph Koch, in the rôle of Lorenzo, was also at his best. The audience was brilliant and appreciative.

New Teacher for Grand Rapids.

GRAND RAPIDS, MICH., Sept. 12.—This city has an addition to its musical circles in the person of L. Emmett Sherred, who has come from Philadelphia to open a studio here.

SPECIAL CHORUS FOR "SAMSON AND DELILAH"

SAINT-SAËNS WILL CONDUCT HIS OPERA IN THE LARGER CITIES.

Appearances With Choral Organization to be Limited in Number—Tour as Pianist, Organist and Orchestral Conductor to Extend to Pacific Coast.

Plans are now under consideration to organize a large body of fine voices to make a tour of six or eight of the principal cities between New York and Chicago, presenting "Samson and Delilah" under the personal direction of the composer, Camille Saint-Saëns, this season.

Almost every city in the country that boasts of a choral society has been trying to secure the great Frenchman to conduct a production of his opera by local singers, but it has been found necessary to confine his appearances as conductor of this work to a few of the larger cities. It is thought that the organization of a special chorus will guarantee more satisfactory performances than could otherwise be expected, besides simplifying matters for the composer.

By the terms of his contract with Bernhard Ulrich Saint-Saëns will fill a large number of engagements as piano and organ soloist, and will conduct performances of his symphonies and suites by the principal orchestras. His tour will extend to the Pacific coast. His coming will be one of the greatest events in the musical history of this country since the visit of Tchaikowsky many years ago, and music lovers seem fully awake to the importance of it.

SAM FRANKO RETURNING.

New York Violinist and Dr. Muck to Come by the Same Boat.

Sam Franko, the popular New York violinist, who has been spending the summer months in Europe, will sail from Bremen on the *Kaiser Wilhelm der Grosse*, on September 25. One of his fellow-passengers will be Karl Muck, the new conductor of the Boston Symphony Orchestra, unless the recent rumors of Dr. Muck's ill-health prove to have more foundation than at present supposed.

Mr. Franko attended the recent Mozart festival in Salzburg, and in a private letter speaks with enthusiasm of the performances of "Le Nozze di Figaro" under Gustav Mahler's direction and of the artistic work of Lilli Lehmann, Johanna Gadski and Geraldine Farrar in "Don Giovanni."

Mr. Franko's sister, Jeanne Franko, has returned from Nantucket, where she spent her vacation.

Eminent Artists for Cleveland.

CLEVELAND, O., Sept. 11.—An interesting series of recitals will be given here this year by Messrs. Driggs and Wands. The following artists are announced: October 18, Mme. Marcella Sembrich; November 27, Arthur Hartmann; December 6, Josef Lehnvine; February 5, Moritz Rosenthal.

Return of Alfred Hertz.

Alfred Hertz returned on Tuesday to New York, arriving seven weeks before the season begins. In a very short time Mr. Hertz will get to work on orchestral rehearsals of all the heavier operas.

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MAKE PLANS FOR BIG SÄNGERFEST IN 1907

EXECUTIVE BOARD OF THE NORTH AMERICAN SÄNGERBUND HOLDS MEETING.

Indianapolis Will Entertain Host of Singers Next June—National Organizations to be Invited—Committees Named.

INDIANAPOLIS, IND., Sept. 10.—The executive board of the North American Sängerbund met in this city last week to transact routine work of the organization and to arrange the musical and social programme for the National Sängerbund which will be held in Indianapolis, June 19 to 22, 1907. The following committees were appointed:

Auditing—William Arens, F. O. Neutzel and Jacob Boehm.

Credentials—Jacob Spohm, Jutus Emme, F. W. Keck, Adam Linck and Caspar Heberstreit.

Franz Bellinger and Alexander Ernstino, of this city, will serve as directors, and E. B. Birge will lead the children's chorus of 3,000 voices.

Resolutions were adopted to send invitations to the following sängerbunds: The United Northwestern, Texas, Pacific and Northeastern.

The Männerchor of Vienna, the greatest singing society in the world, will also be invited.

Prof. Gellert of Leipzig, president of the German Sängerbund, will be one of the distinguished guests.

WILL HEAR ROSENTHAL.

Newark, N. J. Manager Also Engages Leoncavallo's Company.

NEWARK, N. J., Sept. 12.—Moriz Rosenthal, the famous pianist, has been engaged by Frederick N. Sommer, of this city, to give a recital in the Krueger Auditorium Tuesday night, November 27. As eight years have elapsed since Herr Rosenthal's last tour of this country and as there is a lively competition for his services for recitals in different parts of the country, Mr. Sommer was able to book him for this city only by entering into a very liberal contract.

Leoncavallo, the noted Italian composer and conductor, accompanied by the orchestra from La Scala, Milan, and several singers, will give a concert under the management of Mr. Sommer in the Krueger Auditorium, Tuesday evening, October 9.

Grand Rapids Choral Plans.

GRAND RAPID, MICH., Sept. 13.—The Schubert Club of this city will begin its rehearsals about October first. H. J. Bennett, who has just returned from a ten days' trip on Georgian Bay and the lakes, states that the usual number of artists will appear with the organization, although the dates have not as yet been definitely fixed.

ANOTHER NEW FRENCH COMPOSER

Henri Février Rising Rapidly on the Ladder of Operatic Fame.

It is difficult to find a composer of merit who has not to his credit the winning of some music prize, or who has not, at



HENRI FÉVRIER

Rising Rapidly in Fame as an Operatic Composer in France

least, given a series of concerts, but such in the case of Henri Février, the talented composer of "Le Roi Aveugle," a full account of which was given recently in MUSICAL AMERICA.

M. Février is young, barely thirty, and was not long since graduated from the Conservatory, where his teachers were Massenet and Faure. That, especially the former had a decided influence on the style of the composer of "The Blind King," is shown by the delicacy and lightness of the orchestral effects in the work. But while sweetness and grace characterize the greater part of his music, M. Février has not neglected the striking light and shade effects of a more robust school.

Thus far, the youthful composer is known only by his setting of Maeterlinck's "L'Intruse," a sonata for piano and violin and incidental music for a drama by Hugues Le Roux and Decourcelle, entitled "L'Autre France," all of which works, however, have been well received.

Good Music for Bangor.

BANGOR, Sept. 12.—A series of four concerts is to be given here in November, under the direction of Frances Brown Hamblin. At the first will appear the famous Kneisel quartette, at the second Olga Samoroff, at the third the Margulies trio of New York with Adele Margulies, pianiste; Leo Litchenberg, violinist, and Leo Schultz, cellist. Emilio de Gorgozza, the barytone, is to sing at the fourth.

PITTSBURGH ORCHESTRA PLANS

Excellent Organization Under Emil Paur Will Visit New York for First Time in Five Years

PITTSBURGH, PA., Sept. 10.—All plans for the Pittsburgh Orchestra's twelfth season have been completed, the prospectus having been issued to-day by Manager George H. Wilson, the season opening in Pittsburgh, Thursday, November 1, as previously announced in MUSICAL AMERICA with Schumann-Heink as the soloist and Emil Paur conductor of the orchestra.

The orchestra will visit New York for the first time in five years where two concerts will be given in association with the Mendelssohn Choir of 225 mixed voices of Toronto on February 12 and 13, 1907. The orchestra will also visit Boston and the New England States for the first time.

The following soloists have been engaged for the Pittsburgh series of concerts: Bessie Abbott, Emma Eames, Louise Homer, Schumann-Heink, G. Campanari, and Alois Burgstaller, singers; Alexander Petschnikoff and Luigi von Kunits, violinists; Rudolph Ganz, Josef Lhevinne, Emil Paur and Fannie Bloomfield-Zeisler, pianists, and Henry Bramsen, cellist.

The orchestra outside of Pittsburgh will be more active than in the past, a series of concerts having been arranged for in Buffalo, Cleveland, Toledo, Toronto (where the orchestra will play five days in conjunction with the Mendelssohn Choir), Montreal, Ottawa and elsewhere. The orchestra will also give twenty or more single concerts embracing a wide territory.

The Art Society has been sponsor of the organization since its inception. During the season Mr. Paur will have an unchanged body of players in whom his en-

thusiasm and ideals, as in the past, will be reflected.

Below is a partial list of works that will be heard during the season:

Auber, Overture, Fra Diavolo.
Berlioz, Symphony, Harold, Overture Roman Carnival.
Beethoven, Symphony No. 3 Heroic, Symphony No. 6, Pastorale Symphony No. 9 (Three Instrumental Movements Only). Overtures Idello, Leonore, Extracts Music to Egmont.
Brahms, Symphony No. 3, F Major; Overture Academic Festival, variations on a theme by Schumann, arranged by Mr. Paur.
Chabrier, Rhapsody, "España." Entr'acte, "Gwendoline."
Cornelius, Overture, "Barber of Bagdad."
Debussy, Suite, "Coppelia."
Dvorak, Symphony, No. 4, G Major, Overture, "Carnival." Rhapsody, No. 3.
Dukas, Scherzo, "L'Apprenti Sorcier."
Elgar, Variations, op. 36.
Glick, Suite, (arranged by Felix Mottl.)
Goldmark, Symphony, "Rustic Wedding."
Grieg, Suite, "Peer Gynt."
Handel, Largo.
Haydn, Symphony, D Major.
Liszt, Symphonic Poem "Les Preludes." Symphonic Poem, "Festklänge." Mephisto Waltz, Polonaise.
Massenet, Suite, "Les Erinnyes."
Mendelssohn, "Scotch." Overture, "Melusina."
Mozart, Symphony, E Flat.
Raff, Symphony, "Im Walde."
Rubinstein, Symphony, "Dramatic."
Saint-Saens, Symphonic Poem, "Le Rouet d'Omphale."
Schubert, Symphony, "Unfinished." Overture, "Rosamunde."
Schumann, Symphony, No. 3, E Flat, "Rhenish."
Smetana, Overture, "The Bartered Bride."
Stock, Symphonic Variations.
Strauss-Richard, Tone Poem, "Don Juan." Tone Poem "Til Eulenspiegel."
Tschalkowsky, Symphony, No. 6, "Pathetic."
Ballet Music, "Sleeping Beauty in the Woods."
Wagner, "Rienzi," Overture, "The Flying Dutchman," Overture, "Tannhäuser," March, "Lohengrin" Prelude, Introduction to Act III, "Die Walküre," "The Ride of the Walkürs," "Siegfried," Waldweben, "Parsifal," "Good Friday Spell."

SOUSA'S MUSIC IN CHICAGO.

"The Free Lance" Warmly Praised by Western Critics.

CHICAGO, Sept. 12.—Joseph Cawthorn and the Sousa Opera Company, in Klaw & Erlanger's production of John Philip Sousa's military comic opera, "The Free Lance," which enjoyed a long run at the New Amsterdam Theatre, New York, last season, has made a hit at the Illinois Theatre in this city.

The critics are enthusiastic in their praise of the music, the book, the company and the production.

Edward Birge's New Duties.

INDIANAPOLIS, IND., Sept. 12.—Edward Bailey Birge, Supervisor of Music in the city schools, has accepted a chair in the Metropolitan School of Music. He will teach the higher branches of music, such as counterpoint, fugue and advanced composition. Mr. Birge is an accomplished pianist, and is also known as a fine organist. During the recent engagement of Theodore Thomas' orchestra at Wino Lake that organization performed one of Mr. Birge's compositions.

Mlle. Dazie in Demand.

Wanted at Palace, London, but Must Return to Rehearse for Opera.

Alfred Butt, director of the Palace Music Hall, London, has cabled Mark A. Luescher, asking for an extension of three months beyond the time of his present contract with Mlle. Dazie, or, as London knows her, "Le Rouge Domino."

The extension cannot be granted, as Mlle. Dazie is under contract with Oscar Hammerstein as premiere danseuse of the Manhattan Grand Opera Company and must appear for rehearsals not later than October 15. She will remain in London until October 3.

Ellen Beach Yaw Saves Deer.

LOS ANGELES, CAL., Sept. 10.—Ellen Beach Yaw, the soprano, who is camping in the mountains, last week saw two deer drinking, also two creeping hunters. In order to save the deer without angering the hunters she sang a brilliant operatic cadenza, and so charmed the gunners that they forgot to shoot until the deer had scampered out of range.

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National Conservatory of Music Secures Services
of Eminent Russian Musician—Others Who Will
be on Faculty.

Peculiar interest is added to the appearance in America, this season, of Wassili Safonoff, in the fact that he comes not only as a conductor, but as an instructor. In engaging this eminent musician for America, the Philharmonic directors co-operated with Mrs. Jeannette M. Thurber, president and founder of the National Conservatory of Music of America, of No. 47-49 West Twenty-fifth street, New York, who was so fortunate as to secure his services for that school of music, beginning in the Autumn of this year.

Once before, the National Conservatory had for its director one of Europe's leading musicians, the late Antonin Dvorák. But Dvorák, while without a superior among the composers of Europe, was not a trained conservatory director and organizer as the new director is. For more than a decade Safonoff has been the head of the Moscow Conservatory, which became under him one of the leading music schools in Europe, the nursery of Russia's greatest composers, singers and players.

M. Safonoff, who was a concert pianist before he became a conductor, will have a piano class at the National Conservatory, teaching particularly interpretation for pianists who wish to play in public. He will conduct the Conservatory Orchestra, which has supplied many members to all of the leading orchestras in America. He will also have a class for conductors, the only one of its kind in the world except Prof. Nikisch's at the Leipzig Conservatory.

Beside Safonoff, the artistic faculty of the National Conservatory includes Adèle Margulies, Leopold Lichtenberg, Eugene Dufliche, Leo Schulz, Max Spicker, Charles Heinroth, Henry T. Finck and nearly fifty other well-known vocal and instrumental teachers of New York city, including, for orchestral instruments, the leading players of the Philharmonic Orchestra. Three of the most prominent American composers—Harvey Worthington Loomis, Harry Rowe Shelley and Rubin Goldmark were National Conservatory students. There is a Society of Alumnae, of which the eminent prima donna, Lillian Blauvelt is president. Last October Mrs. Thurber received from Cardinal Gibbons an autograph letter congratulating her on the completion of the twentieth year of the National Conservatory.

Mrs. Dunning in Portland.

BUFFALO, Sept. 12.—Carrie Louise Dunning of this city, inventor of the Dunning System of Improved Music Study, has been conducting a normal training class in her system at Saint Mary's College, Portland, Ore. Among the many testimonials which her method has received is a lengthy one printed in the Strangers' Guide to Dresden. A demonstration of Mrs. Dunning's work was given in that city last year.

ELIZABETH PARKINA TO BE HEARD SOON

Brilliant Young American Soprano, a Protégée of Melba,
to Make Début in Native Land at Worcester
Festival Next Month

The coming festival at Worcester, Mass., which is to be held during the first week of October, will be notable for the formal début in her native land of Elizabeth Parkina, the young Western soprano whose voice and talent have made her a conspicuous favorite with the musical public in England. The fact that Mme. Melba has taken such an active interest in her to the extent of playing the rôle of artistic god-mother to her speaks eloquently for the young singer's natural gifts and ability.

Miss Parkina, whose real name is Parkinson, was born in Kansas City, and as a child revealed the possession of a remarkable voice and unusual talent. When she was fourteen years old she sang for Mme. Melba, who advised her to go to Paris and study for several years with Marchesi. This advice was acted upon, and in due time Miss Parkina became one of the great voice mistress's most brilliant pupils, scoring an instantaneous success at her first public appearance under Marchesi's auspices. Melba was present and was so pleased with the results of the young American's conscientious work that she not only made the most encouraging predictions for her at the time, but has ever since been a helpful friend and adviser to her. After a successful appearance at the Opera Comique she went to London, making her English début at the Promenade concerts under Henry Wood's direction, which was followed by many important engagements. During four consecutive seasons she appeared at Covent Garden and last year she made a tour of Australia with gratifying success.

Miss Parkina has more than once had the honor of appearing before royalty. The first occasion was a concert of the Royal Amateur Orchestra at which King Edward and the Prince of Wales were present, and shortly afterwards the Queen attended a Philharmonic concert at which she sang. But her most memorable experience came during the last opera season at Covent Garden when a special performance was arranged for King Edward, Queen Alexandra and King Alfonso. Puccini's "La Bohème" was the opera chosen, and to Melba and Caruso were



ELIZABETH PARKINA

Young Western Soprano Who Will Make Her
Formal Debut at Worcester Festival

assigned the two leading rôles, but who should sing *Musette*? The management was in a quandary until Melba, when referred to, settled the question by selecting Miss Parkina, who fully justified the choice in the opinion both of the critics and public.

The voice of this latest addition to the list of distinguished American singers is a soprano of pure lyric quality, of special freshness and beauty in the upper register. Its compass embraces nearly three octaves, extended to E in alt. Soon after the appearances at the Worcester Festival Miss Parkina will sing at one of the concerts of the Boston Symphony Orchestra, and then tour the country at the head of her own concert company.

ENGAGES MR. VAN HOOSE.

Chicago Apollo Club Selects Tenor
Soloists For February Concert.

Ellison Van Hoose, the tenor, writes from his country home, "Melody Manor," Princess Anne, Md., that he has been engaged by the Chicago Apollo Club to sing in the February concert, in Liszt's Thirteenth Psalm, and Elgar's "Dream of Gerontius."

Mr. Van Hoose has many bookings for his Western trip, including appearances in Chicago, Minneapolis, St. Paul, Detroit, Cleveland, Cincinnati, and many other cities. At present he is recuperating at his summer residence.

JESSICA O'BRIEN FOR OPERA.

St. Paul Contralto to Sing with Savage
Company in "Madame Butterfly."

ST. PAUL, Sept. 10.—Jessica O'Brien, who has been summering at the old family home at Taylor's Falls, is about to return to New York to commence rehearsals for Henry W. Savage's production of "Mme. Butterfly."

Miss O'Brien has the rôle of the American ambassador's wife, but she will also be understudy for the leading contralto. She has been studying and coaching the past year with Frank Croxton, of New York, and is entering upon her first season of opera with enthusiasm.

CYCLE QUARTETTE TO BE HEARD AGAIN

AGGREGATION OF NOTED SINGERS
TO MAKE EXTENDED
TOURS.

Mme. Shotwell-Piper, Mme. Fisk, Kelley Cole and
Francis Rogers Will Present Works by Grace
Wassall, Lehmann and Nevin—Ethel Cave Cole
Accompaniste.

Owing to the success last Winter of the Cycle Quartette presenting Grace Wassall's Shakespeare Cycle, Loudon Charlton has arranged more extended tours for this unique organization for this Fall and next Spring.

With the exception of Francis Rogers, who will replace David Bispham as the barytone soloist, the personnel of the quartette will remain the same as heretofore, the other members being Mme. Shotwell-Piper, the young Southern soprano, Katherine Fisk, contralto, and Kelley Cole, tenor. The vocal finish and high ideals of these artists make their ensemble work unusually effective. Ethel Cave Cole will again be the accompaniste.

The scope of the quartette will be enlarged this season to include also Lisa Lehmann's "In a Persian Garden," and "The Daisy Chain," and Ethelbert Nevin's "The Quest."

In the Shakespeare Cycle the composer has used the more familiar songs and sonnets of the bard of Avon, and given them appropriate settings. The quartettes include "Crabbed Age and Youth," "It Was a Lover and His Lass," "Tell Me Where is Fancy Bred" and "Under the Greenwood Tree"; "Blow, Blow, Thou Winter Wind" serves for soprano, tenor and bass trio; "On a Day, Alack the Day" is arranged as a duet; while among the solo members are "Then Hate Me if Thou Wilt," "Since Brass nor Stone," "Shall I Compare Thee," "When in Disgrace" and "Some Glory in Their Birth."

ASTOR HEIRESS TO WED MUSIC CRITIC

Margaret Livingston Chanler Announces
Engagement to Richard Aldrich
of New York "Times."

The announcement is made of the engagement of Margaret Livingston Chanler to Richard Aldrich, music editor of the New York "Times."

Miss Chanler, who is an Astor heiress worth several millions and a sister of John Armstrong Chanler, Lewis Stuyvesant Chanler, William Chanler and Mrs. John Jay Chapman, has had a rather remarkable career. Instead of seeking the gayeties of social life she has devoted herself to philanthropic work. She went to Cuba as a nurse during the Spanish-American war and since then visited China to assist in hospital relief work. She has also devoted much time and money to the cause of political reform and woman suffrage.

Mr. Aldrich is well known for his work as a music critic and his scholarly contributions to the book review column of the "Times."

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NEW YORK, SATURDAY, SEPT. 15, 1906.

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

And still another "farewell" recital for Mme. Patti! It would seem that the distinguished diva had hit upon the word of parting as an inevitable qualification for her appearances.

Angelo M. Read of Buffalo sends us a thought which is well worth passing along: "Music rears in the garden of the soul a flower of wondrous beauty, which needs but the sunshine of a loving heart to make it fruitful in its noblest mission."

All honor to the ingenuity of the French opera stars, who have adopted "canned voices" as a method of perpetuating their vocal attainments. They purpose singing into phonographs, and selling the records as a source of income for the inevitable day when the throat refuses to produce the sounds that once won applause.

The operatic renaissance in New York bids fair to embarrass European opera, according to reports from Paris, where Mr. Corried is said to have told the French reporters that there will not be a good enough cast left in Europe this Winter to produce any more pretentious opera than "Martha" or "Fra Diavolo." No great cry of alarm has yet been sounded from the Old World, however.

TRUTHS ABOUT FOREIGN STUDY.

The recent special report made by the United States Consul at Milan, Italy, puncturing the dreams of young American music students who fondly imagined that they could save money and pay part of their tuition while pursuing their studies in the land of the Caesars, merely confirms similar advice given by other Consular officers stationed abroad and substantiates the experience of hundreds of young Americans who had gone to Europe to acquire a musical education in the fond belief that they could there secure a better technical training in less time than in this country, and at a far less total cost.

Consul Dunning sets forth in plain terms the cost of a musical education in Italy, and the small, uncertain revenue to be derived from teaching English to the natives or paying one's way in the process. It is a document that ought to be studied by any American with musical ambitions who contemplates a residence abroad for this purpose, for what he says with regard to Italy applies with equal force to Germany, France and the other Continental countries that have some repute as musical centres.

The time has long since passed when our people have to send their children abroad for a musical education. We have in this country conservatories, academies and instructors, which, for artistic excellence, intelligent ideals, honesty of purpose and thoroughness of instruction, will bear the most rigid comparison with the best in Europe. In fact the curriculum of our best conservatories is, on the whole, higher and more thorough than the average instruction of the same kind in Europe, for while we have had no Governmental subvention to foster this industry, the demand of the American people for musical culture, and the liberality and wealth of our citizens, aided by keen and intelligent competition, have built up a system of instruction which, with our present undeniable musical atmosphere, furnishes practically all that the most exacting can demand. It certainly provides tuition at a cost and accessibility which obviates any real necessity for going abroad.

American students in America have the further advantage over foreign instruction, of being taught in their own tongue by teachers who are paid sufficient salaries, or are deriving a sufficient income, and have far greater sympathetic intelligence than the average foreigner, who, however loudly he clamors about his devotion to art, is more closely devoted to dollars, and regards the American as a citizen of a land of gold, who is only suffered to remain in Italy while his or her money lasts.

It is not transcending the bounds of truth to say that from an American instructor, an American student is far more likely to get an intelligent, honest opinion as to whether ultimate success will justify the expenditure of so much time and money, than from many of the foreigners, who regard our children as legitimate financial prey and take their money and delude them with false hopes of future greatness, which only semi-intelligence or honesty would compel the American to discourage.

THE ENGLISH OPERA UNION.

Charles Manners, the energetic manager of the Moody-Manners Opera Company, is agitating the establishment of a "National Opera Union" in England, the purpose of which is to be the cultivation of taste for grand opera and the encouragement and promotion of that form of art, without devoting itself to any individual enterprise.

Mr. Manners undertook a hazardous venture this Summer in arranging a season of opera in London during the dulllest time of the year—the hiatus, almost depressing, which follows the brilliant Covent Garden season, and during which people try to catch their breath before the first of the Promenade Concerts at Queen's Hall shall signalize the opening of the new musical year. The company, identical with that with which he tours the provinces throughout the year, consisted of thoroughly capable, conscientious singers, who gave adequate performances in English of such works as "Tannhäuser," "Lohengrin," "Eugen Onegin," "The Marriage of Figaro," "Faust," "Lucia" and "Cavalleria Rusticana" at popular prices. The fact that the Lyric Theatre was crowded at every performance is encouraging evidence of the appreciation of good opera by the great majority that cannot afford Covent Garden prices. Mr. Manners, striking

while the iron is hot, now comes forward as an advocate of National organization of music lovers to hasten the day when it shall be an essential and integral part of the music life of the country, a condition impossible as long as the prohibitive admission prices in vogue at such places as Covent Garden preserve it as a pastime for the wealthier classes.

The conditions in this sphere of musical activity in America are practically parallel with those that obtain in England. We have a limited series of performances at high prices every Winter in New York, and at the close of the metropolitan season a few other cities are favored with one or more of the same productions. During the past few years Mr. Savage has sent a well-equipped company, corresponding to the Moody-Manners organization, though superior to it in many ways, all over the country, presenting works of the highest class in English. As a matter of fact, considering the vast difference in size and population, England, in so far as quantity is concerned, is better provided for, on the whole, than is America. Then outside of London with its annual Spring and Fall seasons—and this year will see the inauguration of a Winter season, also—there are two regular companies almost constantly on tour visiting all the small cities and large towns. On the other hand, leaving New York and London out of consideration, those of our cities visited by grand opera companies enjoy more artistic productions than those offered the English public.

The development of Mr. Manners's new scheme will be watched with interest on both sides of the water.

THE PROPOSED OPERA TRUST.

The failure of the rather sensational proposition to form a syndicate of all the foremost musical talent in the world, as outlined on the first page of MUSICAL AMERICA this week, relieves American music of the commercial influences of modern monopoly.

That the plan would have given New York, and in fact the entire country, a prestige in musical affairs never before enjoyed by any one city or country, is obvious. But the question arises, would the far-reaching influence of the scheme work toward the best interests of the nation's musical development?

This is doubtful. Aspirants to public recognition would despair unless they could obtain the personal recognition necessary to bring them into the syndicate's fold. The importance of the opera performances and concerts controlled by the merger would so far outshine the middle class of musical entertainment—the class which is responsible for the development of unrecognized talent—that the public would have none of the latter.

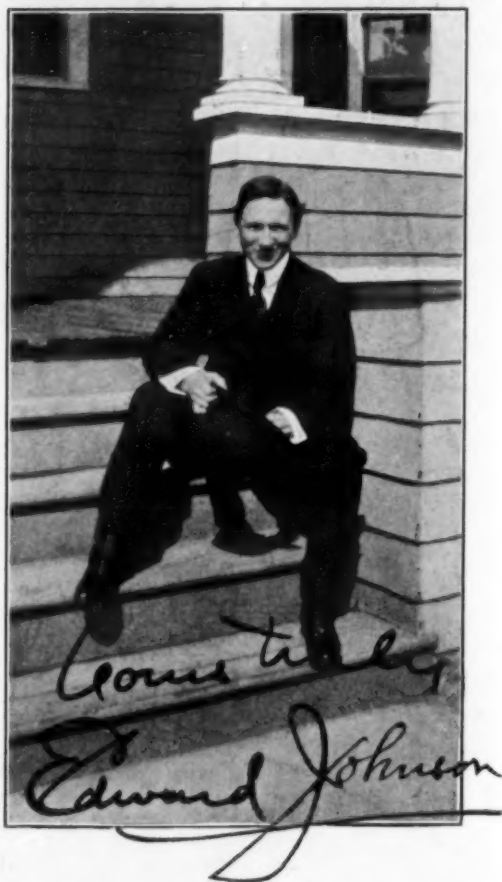
Then, too, we should have had no Hammerstein opera and no competition. The zest which promises to characterize the coming season would have been dissipated, and interest would have suffered in proportion.

GETTING READY.

The centre of activity in things musical is beginning to right itself. Ocean steamships are bringing back hosts of musicians and patrons of the art from foreign shores. Students, confident that they have been pursuing their work in the only really artistic atmosphere, are returning to surprise stay-at-homes with their achievements.

Concert halls and opera houses are being aired, plush seats are being renovated; decorators are trying to restore the garishness of former days. Managers are busy with bookings; artists are planning their seasons and looking for dates. Opera companies are rehearsing; studios and conservatories are opening—surely, the centre of activity in things musical is beginning to right itself.

PERSONALITIES.



Johnson.—The above photograph of Edward P. Johnson was taken as he was enjoying his summer vacation. Mr. Johnson will open his coming season as tenor soloist of the Maine festival.

Pugno.—Raoul Pugno, the French pianist, has been engaged as soloist for the concerts of the Scottish Orchestra in London early in January.

Feith.—Alfred Feith, of the Royal Opera in Berlin, has been engaged as one of the conductors of Henry W. Savage's "Mme. Butterfly" production.

Burmeister.—Richard Burmeister, the pianist and composer, who left Baltimore a few years ago to accept a position at the Royal Conservatory in Dresden, has moved to Berlin.

Chase.—Mary Wood Chase, the well-known Chicago pianiste, is the author of an instructive paper, entitled "Natural Laws in Piano Technique," which appears in "The Musician" for September.

Jacoby.—Josephine Jacoby, the well-known contralto of the Metropolitan Opera House, has returned to New York. She is studying several new rôles and will probably be heard more frequently this season than last.

Bernstein.—Eugene Bernstein, the Russian pianist, has accepted the directorship of the Harmonie Singing Society of Spokane, and announces a public concert for the middle of next September. Mr. Bernstein will direct a chorus of 250 voices.

Richter.—Dr. Hans Richter recently conducted his four thousandth public performance, which was that of "Die Walküre." His record includes some 12,000 full rehearsals and from 25,000 to 35,000 piano rehearsals. He first visited England twenty-seven years ago, and is now sixty-three years old.

Paderewski.—Ignace Paderewski will return to Europe at the conclusion of his engagement with the Boston Symphony Orchestra in January to undertake an extended tour there. He will come back to America a year from October, however, and remain the entire season, giving over one hundred recitals.

Melba.—Nellie Melba, who will sing at the Manhattan Opera House this season, is one of the most generous of the great singers towards younger colleagues. Pauline Donalda, the Montreal soprano, and Elizabeth Parkina, the Kansas City girl, both of whom will be heard in this country this winter, are two of her protégées.

Ganz.—In the list of eminent pianists who will tour America next year, printed in MUSICAL AMERICA September 1, the name of Rudolph Ganz was inadvertently omitted. Mr. Ganz is no stranger to American concert audiences and the announcement of his return next season will be received with general satisfaction.

Hess.—Professor Willy Hess, leader of the Boston Symphony Quartette, and concert master of the Boston Symphony Orchestra, has been spending the Summer at Ogunquit, Me. Professor Hess announces that he has found a number of interesting novelties in chamber music which the quartette will play for the first time in this country.

PRIEST-COMPOSER TO GIVE ORATORIOS HERE

FATHER HARTMANN VON AN DER
LAN-HOCHBRUNN ARRIVES IN
NEW YORK.

One of the Most Talented of European Musicians
Will Add to Season's Wealth of Music—His
Many Triumphs in the Art.

The Rev. Father Hartmann von an der Lan-Hochbrunn, a member of the Franciscan Order of Friars, who is a celebrated composer of oratorios, and who has the distinction of being the third musician selected as a member of the Italian Academy of Immortals and the fourth German admitted to membership, arrived in New York Sunday on the steamship *Francisca*, from Palermo. He is at the rectory of the Church of St. Francis of Assisi, in West Thirty-first Street, and will arrange to give his oratorios in New York and other cities.

Father Hartmann is a native of Salurn, Tyrol, and comes of a German family which was admitted to the nobility by King Leopold I., in 1694. If he were not a priest he would bear the title of Count, to which he is entitled by virtue of his ancestry.

As a musician he is regarded as among the most talented of the European composers, and his oratorios, "St. Peter," dedicated to Cardinal Parochi; "St. Francis of Assisi," dedicated to the Emperor of Austria; "The Last Supper" and "The Death of Christ," dedicated to the German Emperor, rank among the standard musical productions. He was educated in the Conservatory of Music of Posen, under Busch, Zipperle, Deluggi and Anzoletti.

After becoming a friar his work as an organist attracted the attention of Father Peter Singer, a celebrated European musician, who at once marked him out for promotion. In 1893 Father Hartmann became the organist of the Catholic Church in Jerusalem, and was director of the Philharmonika there.

Called to Rome in 1895, Father Hartmann became organist of the Church Ara Coeli, and two years later was appointed a director of the Conservatory of Music of St. Chiara in Rome. He was also connected with the Academy of Music of St. Cecilia in Rome and the Academy of Arcadia.

Because of his musical triumphs Father Hartmann was decorated by the Pope with the Golden Cross, first class, Ecclesia et Pontifice. The Emperor of Austria has conferred upon him the Golden Medal of Merit and he is also a Knight of Austria. He has also the decoration of the Franz Joseph Order, founded in 1848.

Brings News of Wife's Success.

NEWARK, N. J., Sept. 12.—Frank Hunt, of this city, who sailed for Europe on July 26, returned home last week, after an enjoyable trip. Mr. Hunt spent several weeks in Germany with his wife, Florence Mulford-Hunt, formerly a member of the Heinrich Conried Grand Opera Company, who is winning laurels abroad and who expects to return to this country in about three years.

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M. GIRAUDET'S PUPIL WINS FAVOR ABROAD

Mrs. J. Frank Aldrich, An American
Singer, Distinguishes Herself
in France.

TROUVILLE, FRANCE, Sept. 9.—Another American songstress is distinguishing herself abroad. She is Mrs. J. Frank Aldrich, a very beautiful woman with a mezzo-soprano voice of a particularly rich and mel-



MRS. J. FRANK ALDRICH

American Singer Who Created Favorable
Impression in French Musical Circles

low quality. When heard recently at the Church of Notre-Dame de Bon Secours, she created a sensation by her rendition of Bizet's "Agnus Dei," and a duo by Sam Webbe.

Mrs. Aldrich is a pupil of M. Giraudet, formerly of the Paris Opéra, but now, as announced in a former number of *MUSICAL AMERICA*, connected with the Damrosch Institute of Musical Art. It is expected that the charming American will make a great success on the stage, as she is so liberally gifted, both musically and personally.

MRS. TURNER-MALEY HONORED.

Requested by Alexander von Fielitz to
Introduce His New Cycle.

Florence Turner-Maley recently gave a song recital at the Walter Spry School, Chicago, which attracted a great deal of attention. Her programme included Franz Bendel's "Wie berübet mich wundersam," Alexander von Fielitz's "Es liegt ein Traum auf der Haide," Wekerlin's "Chanson du Papillon," Horn's "Cherry Ripe," the "Shadow Song" from Meyerbeer's "Dinorah," Reynoldo Hahn's "Si mes vers," Purcell's "Nymphs and Shepherds," Hugo Wolf's "Auch kleine Dinge" and "Er ist's," the ariette from "Romeo et Juliette" and "Rose so Rare," a charming little song of her own.

While in Chicago Mrs. Turner-Maley met the composer, Alexander von Fielitz, who in presenting her with a copy of his new song cycle, "The Lily Maid," inscribed "To that charming artiste, Mrs. Florence Turner-Maley, in remembrance of too short a meeting," expressed the desire that she should be the first to sing it. She sings at Montclair, N. J., tomorrow.

Francis Wilson's Daughter Hurt.

NEW ROCHELLE, CONN., Sept. 11.—Ade-laide Wilson, daughter of Francis Wilson, was injured in a runaway accident, while driving through Residence Park, last Saturday. She was assisted to her home and is recovering. Miss Wilson is a student at the National Park Seminary, near Washington, D. C., where she has gained considerable success in her vocal studies.

Ernest Hutcheson Returns.

Ernest Hutcheson has returned to America fresh from triumphs achieved during the recent London season. The Baltimore pianist's recitals drew unstinted praise and attention from the London critics. While continuing his conservatory work, Mr. Hutcheson will concertize extensively this season under the direction of J. E. Francke.

WEBER PIANOS

- ¶ Manufacturing conditions in the piano industry to-day are such that prices can not be reduced without a corresponding reduction in quality. *Yet there seems to be a tendency even among high-grade manufacturers to put on the market pianos bearing their name at lower prices than ever before.*
- ¶ That this can be done without a lowering of standards does not stand to reason. It is well known that labor costs more, and practically all the materials that go into the making of a high-grade piano were never higher than now.
- ¶ Contrary to the policy of certain other manufacturers (whose names in the past have stood for the best) is the policy of THE WEBER PIANO COMPANY. *The Weber is selling to-day for more than ever in its history.* And yet it has been necessary to double the output of the Weber factory in order to keep pace with the demand.
- ¶ Of one thing the public may be assured: There will be no sacrifice of the quality of the Weber Piano in order to meet price competition. *The prices of the Weber will be advanced when necessary.*

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CONRIED GETS NOTED WAGNERIAN SOPRANO

Katharina Fleischer-Edel One of Fore-
most Artists on German
Stage.

Among the many distinguished newcomers to the Metropolitan Opera House this season will be Katharina Fleischer-



KATHARINA FLEISCHER-EDEL

Who Comes to Sing Wagnerian Roles in
Metropolitan Opera

Edel, late of the Hamburg Stadttheater.

This artiste is one of Mr. Conried's most notable acquisitions, ranking, as she does, among the foremost sopranos of the German operatic stage of to-day. She is what Germans call a "youthful soprano," that is to say, she sings such rôles as

Sieglinde and Elizabeth, in contradistinction to the more dramatic Brünnhilde and Venus. As the heroine of "Tannhäuser" she has had special success, having sung that rôle repeatedly at Bayreuth.

Frau Fleischer-Edel is young, of prepossessing appearance and winsome personality. She is of an essentially Teutonic type of beauty, which renders her impersonations of Wagner's legendary heroines convincingly realistic. Her voice is of singular charm and freshness, and of a nature that will ensure her success on the concert stage of this country as well as at the Metropolitan Opera House.

The National 47-49
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America. New York.

Wassili Safonoff, Director.

The President and founder of the National Conservatory, (which was chartered in 1891 by special act of Congress) Mrs. Jeannette M. Thurber, has been so fortunate as to secure a worthy successor of the eminent composer Dr. Dvorak in its directorship—WASSILI SAFONOFF, for more than a decade Director of the Moscow Conservatory and recently engaged as the sole conductor of the New York Philharmonic Orchestra. Mr. Safonoff will teach, at the National Conservatory, advanced classes in the interpretation of pianoforte compositions. He will conduct the Conservatory Orchestra, (a feeder of the leading American orchestras,) and he will have a class for conductors—the only one of its kind. Besides Mr. Safonoff, the artistic faculty includes Adele Margulies, Leopold Lichtenberg, Eugene Dufrique, Leo Schulz, Henry T. Finck, Max Spicker, Chas. Helnroth, and nearly fifty other well-known teachers of singing and playing in New York. Instruction is given in all branches of the art: Opera, oratorio, concert, voice, organ, piano, violin, and all orchestral instruments; also theory, harmony, composition, and history of music.

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COMPOSER TO GIVE RECITAL IF HE DOES NOT APPEAR AS CONDUCTOR.

Frank A. Veitch Also Announces Concerts by Rosenthal, Mme. Schumann-Heink and Gertrude Peppercorn—Creatore's Band to Remain a Week.

MONTREAL, Sept. 10.—Frank A. Veitch, the local impresario, has returned from his vacation at the Muskoka Lakes and resumed negotiations for the appearance here during the season of several artists as yet not announced.

In addition to Rosenthal, who will give a recital in December, and Mme. Schumann-Heink, who will come in March he will bring Gertrude Peppercorn, the gifted young English pianiste, in January. The hit Miss Peppercorn made here at her recital in Windsor Hall, three years ago, has not been forgotten, and she will be accorded a warm welcome. In case Saint-Saëns does not come to conduct the Canadian music festival being arranged by Dr. C. A. E. Harriss for next spring, Mr. Veitch will engage him for a piano recital, which, if it materializes, will be a unique event in the musical annals of Montreal.

Furthermore, Mr. Veitch will bring Creatore's Band, which has never yet been heard here, though it is well known by reputation. This aggregation, with its picturesque Italian conductor, will play a week's engagement.

Willy Hess to Play New Concerto.

Willy Hess, concert master of the Boston Symphony Orchestra, and leader of the Boston Symphony Quartette, will introduce a new violin concerto to New York concert-goers this season. It is by Frederic d'Erlanger, the French composer.

EARLY ASSOCIATIONS OF DR. OTTO NEITZEL

Lecturer and Pianist who Comes to America, was Paderewski's Predecessor at Strasburg.

Dr. Otto Neitzel, who will give a series of lecture recitals later in the season in the principal cities of the United States, was, in the early days of his career, brought into contact with many musicians who have since risen to fame. For several years Neitzel resided in Strasburg, where he had accepted a chair in the municipal conservatoire and also became director of the Musical Art Society. Later on he resigned this conductorship to become musical director of the theatre.

During this time his fame had penetrated to Moscow, whence Nicholas Rubinstein, brother of Anton, wrote, inviting Neitzel to come to that city to become a member of the faculty of the Imperial Conservatory of Moscow. But the nature of his engagements at Strasburg prevented him from leaving that city, although Neitzel was strongly attracted by the quality of both Russian music and literature.

Several years later, when the term of his engagements expired, Neitzel accepted the Moscow professorship, but Nicholas Rubinstein was no longer alive to welcome him to the coterie of celebrated artists who resided in the old Russian capital. Curiously enough, his competitor for the Moscow professorship was Pugno, and his successor at Strasburg, Paderewski.

Youthful Singer Scores.

NEW ORLEANS, Sept. 12.—Irene Redmond was the success of the evening at the benefit given for the new St. Joseph's School Fund. She has lent her talent on numerous occasions for the benefit of charity. During the recent performances she sang various operatic selections, accompanied by Lillian Redmond, and was presented with a gold medal. She is but thirteen years of age.

BIRTHDAYS OF THE WEEK

Among the musicians whose natal days fall during the current week are:

Karl Kleeman, the composer, born at Rudolstadt, September 9, 1842. A pupil of Hofkapellmeister Muller, he supplemented his studies in Germany by several years' work in Italy. Upon his return to his native land, he was appointed second opera conductor and Ducal Music Director at Dessau. He has written the music to Grillparzer's "Der Traum ein Leben," a symphonic fantasia, "Des Meeres und der Liebe Wellen," two symphonies, many choral works, songs and pianoforte pieces.

Eduard Hanslick, influential writer and music critic, born at Prague, September 11, 1825. He studied law at Prague and Vienna, took the degree of Dr. jur. in 1849, qualifying himself for an official position. But he had already studied music under Tomaschek at Prague. From 1848-9 he was music critic for the "Wiener Zeitung" and soon adopted a literary career. His first work, "Vom Musikalisch-Schönen; ein Betrag zur Revision der Aesthetik der Tonkunst" has done more to discredit silly sentimentalism in musical criticism than any other book. He was, from 1855-64, musical editor of the "Presse," since then of the "Neue Freie Presse." After having lectured at the Vienna University, on musical history and Aesthetics, he was made professor in 1861, but retired in 1865. At the Paris Expositions of 1867 and 1878 and the Vienna Exposition of 1873, he was a juror in the department of music. His writings are numerous and important.

Horatio William Parker, born September 15, 1863, at Auburndale, Mass. After having studied theory with Emery, pianoforte with J. Orth and composition with Chadwick, in Boston, he became organist at that city and at Dedham. He then studied in Munich with Rheinberger and L. Abel, bringing out a cantata, "King Trojan," in

1885. He then returned to America and was made organist and Professor of Music at the Cathedral Schools, Garden City, L. I. Until he was called to the chair of music of Yale University, in 1894, he was at various times organist and choir master at St. Andrews, and at the Church of the Holy Trinity, in New York city. He is a prolific composer and has gained an international reputation as a teacher.

William Humphries Dayas, born in New York, September 12, 1864. He studied in that city under S. Jackson (pianoforte and harmony), Warren (organ and counterpoint), S. B. Mills and Joseffy (pianoforte). After having held the position of organist at the Fifth Avenue Presbyterian Church and later at St. Andrews, both in New York city, he studied in Germany under Th. Kullak, C. A. Haupt, H. Ehrlich, H. Urban and also with Liszt at Weimar. In 1888 he made a concert tour with Arma Senkrah, two years later succeeded Busoni as pianoforte teacher in the Helsingfors Conservatory. Since then he has taught in Düsseldorf, the Wiesbaden Conservatory, and the Cologne Conservatory. His compositions are interesting.

"BESSES" IN CINCINNATI.

Famous Brass Band Pleases Large Audiences in Ohio City.

CINCINNATI, Sept. 10.—The famous "Besses o' the Barn" band arrived here last week and gave its first concert at the Zoological Gardens before an unusually large audience. Great things were expected of Conductor Owen and his men, and they rose fully to the occasion, proving the good reports to have been justified.

The programme was well selected. Mention should be made, especially, of selections from Berlioz's "Faust," which elicited the liveliest applause.

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OPERA AT MUNICH AS SEEN BY AN AMERICAN

FRANCES HELEN HUMPHREY GIVES HER IMPRESSION OF PERFORMANCES.

"Don Giovanni," "The Marriage of Figaro" and "Cosi fan Tutti" Beautifully Mounted—Koschatt Quintette of Vienna in Concert.

MUNICH, Sept. 5.—I came on from Paris recently, expressly to hear the Mozart operas, which were given in honor of the one hundred and fiftieth anniversary of his birth. I had seen some wonderfully good operatic performances in Paris and did not expect to hear anything here that could quite equal them, from the point of view of *mise-en-scène* and ensemble. Therefore, I did not leave Paris in a very enthusiastic mood, for the weather was hot and the journey before me long. Briefly, I have been happily disappointed and I shall carry away from Munich a lasting souvenir of beautiful operatic work.

The operas given were "Don Giovanni," "The Marriage of Figaro" and "Cosi fan Tutti," in the order named and each opera received two representations. The performances took place at the beautiful little Residenz Theatre, an ideal place for works of this genre. "Don Giovanni" and "The Marriage of Figaro" I have heard many times and with fine casts of singers. The former I have never heard given any better and the latter never so well, as here in Munich. The beautiful reading Mottl gave of the scores and their fine interpretation by the splendid orchestra under his direction, was in itself a revelation. If there had been nothing else to praise, this alone would make these performances memorable ones. But there was more to praise.

A few words as to the *mise-en-scène*. Each opera was mounted beautifully, with a richness of tone color, of furnishings and costumes that almost beggar description. Great care and expense had been given to this part of the work and nothing, even to the most petty detail had been neglected or overlooked to round out a perfect ensemble.

However, the most beautiful mounting was given to the "Marriage of Figaro" and to me it was the most perfect of the three operas sung. As a rule, the individual work of the singers taking part was excellent. Four at least of the artists have beautiful, well-trained voices and at least two of them are sure to be heard in New York. Herr Feinhals, Munich's leading barytone, sang *Don Giovanni* well and *Count Almaviva* beautifully. Fraulein Roboth has a lovely voice and is a beautiful woman as well. Her *Donna Elvira* and *Countess* in the "Marriage of Figaro," were excellently done. Frau Bossetti, the *Zerlina* and *Susannah* is a delightful comedienne, and her voice is beautiful. The same can be said of Herr Moest, who sang *Figaro*. "Cosi fan Tutti" was sung with a dash and spirit that carried one away in spite of oneself.

MUSICIANS' GREETING FROM LEIPSIK



The above postcard was recently received at the office of MUSICAL AMERICA from Bruno Oscar Klein, the well-known New York teacher, and members of his family with whom he has been traveling in Europe.

Karl Klein, whose name is plainly discernible, has, despite his youth, achieved enviable success as a violinist in the concert halls of Germany. The critics have been most cordial in their recognition of his unusual ability and already noteworthy attainments.

The scene represented on the card is the large square beside the old Rathaus, or city hall, in Leipzig, with a statue of Victory at the left.

We have also had here the famous Koschatt Quintette from Vienna, who gave two concerts. I was fortunate enough to hear them and enjoyed their singing very much. Koschatt is a very big and handsome old man and seems to enjoy singing as much as though he were a youth of twenty, and it is evident that he inspires the other members of the quintette. He wears many decorations but seems to bear his honors and extreme popularity with modesty. I had the pleasure of meeting him after the concert, so speak from conviction.

Munich is full of English speaking people, but mostly one hears the English of the United States.

FRANCES HELEN HUMPHREY.

MONUMENT TO GOUNOD.

Frenchmen Plan to Honor Memory of Composer.

PARIS, Sept. 8.—A committee has been formed, with the Mayor of Saint Cloud at its head, to erect a monument to Gounod, the composer. Among the members of the committee are to be found the best artists and literary men of this city.

It is known that Gounod spent many years of his life in the suburb of St. Cloud, which has already a street named for him. It is probable that the monument will consist, in part, of the famous bust of the composer made by Carpeau, which is said to be the best likeness in existence.

MANNERS A MILLINER, TOO.

Eminent Basso and Opera Manager Can Trim Hats.

LONDON, Sept. 8.—Charles Manners, the famous basso, who manages the English Opera Company here, is probably one of the finest amateur milliners living. For many years he has trimmed all the hats worn by his wife, whose stage name is Fanny Moody, and so cleverly are they "created" that the prima donna is constantly asked for the address in Paris of the establishment she patronizes.

There is not the faintest trace of the amateur about the efforts of Mr. Manners, and the more difficult the model to be copied the better pleased is he.

English Band in Toronto.

TORONTO, Sept. 13.—Prominent among the musical features of the Exhibition that has just come to an end was the playing of the Second Life Guards Band of England, which gave two performances daily to enthusiastic crowds. The organization numbers forty members, who present an attractive appearance in their scarlet uniforms.

Waterbury to Hear Campanari.

WATERBURY, CONN., Sept. 11.—The new Music Hall will be formally opened and dedicated with a concert by the Victor Herbert Orchestra on October 5. Local music lovers are looking forward to hearing Giuseppe Campanari, the barytone, who will be the soloist on this occasion.

LONDON ENJOYS "THE MARRIAGE OF FIGARO"

MOZART'S OPERA IS PERFORMED IN ENGLISH UNDER ALMOST IDEAL CONDITIONS.

Clémentine de Vere Continues to Have Great Success Abroad—Other Topics of the British Capital—The Covent Garden Season.

LONDON, Sept. 10.—Mozart's "The Marriage of Figaro" was given here last week under almost ideal conditions. The comic opera was given in a small theatre in English, which made the humor in it comprehensible to the audience and the orchestra consisted of twenty-four skilled players, which was the size customary when the opera was sung. Whether or not the singers were capable of the vocal side of their task is not so certain. The Opéra Comique in Paris, which has given few works by German composers, has announced Mozart's opera for the coming winter. Emma Calvé has promised to sing the *Countess*.

Clémentine de Vere, who has not been heard here for three years, continues to have great success in London, where she is accounted the best of the women who appear in English opera. Joseph O'Mara, our old friend, who is remembered in New York from his appearances in "Shamus O'Brien," sings the leading tenor rôles now in the English opera performances.

Wagner and Puccini each had twenty-one representations at Covent Garden. Wagner with eight operas and Puccini with three. It would be interesting to know how many times Puccini would have been heard if Signor Caruso did not appear in all of his operas. "Faust" was sung six times. "Armide" and "Rigoletto" four each, "Tosca" three times and "Don Giovanni," "Aida," "La Traviata" and "Carmen" twice, and "Roméo et Juliette" only once. The Shakespeare opera seems to have died also in Paris with the retirement of Jean de Reszke. "The Jongleur of Notre Dame," by Massenet, which was sung three times, was the most successful of the novelties and Tchaikowsky's "Eugene Onegin" had but two performances. In spite of the fact that Cornelius's "Barber of Bagdad" met with great favor it was sung only once. Poldini's "The Princess and the Vagabond" was not heard any oftener, but the circumstances aroused no widespread grief.

SCARCITY OF TENORS.

Paris Physicians Think Violent Exercise is Cause of Condition.

PARIS, Sept. 8.—Recent examinations at the Paris Conservatory of Music show that good tenors are steadily getting scarcer and that hardly any of the applicants has been able to reach the high C or even the B flat of the scale.

Physicians think the deficiency of tenors is due to violent exercise young men indulge in under the guise of sport, which ruins the vocal cords.



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SALZBURG PRODUCTION OF
"DON GIOVANNI."

Serious Difficulties Encountered, However, in Trying to Carry Out Her Artistic Ideals—Mme. Gadski and Miss Farrar Score.

Lilli Lehmann's latest rôle is that of stage manager. She assumed the artistic responsibility of the production of "Don Giovanni" at the recent Mozart festival in Salzburg.

Unfortunately her experiences were not such as to tempt her to repeat the experiment. She had supposed that the singers and players and other stage folk would calmly and promptly submit to her dictation and carry out her excellent intentions; but in this she was woefully mistaken. There was friction everywhere, and, to cap the climax, she could not secure the stage for a complete rehearsal till the day before the performance.

The result was a curiously uneven rendering of Mozart's masterpiece. The individual work of the singers that assumed the leading rôles, Mme. Gadski as *Donna Elvira*, Geraldine Farrar as *Zerlina* and Signor d'Andrade as *Don Giovanni*, to say nothing of Mme. Lehmann herself as *Donna Anna*, one of her favorite rôles, was of such unique artistry that the lesser singers, the ensemble work in part and the playing of the orchestra seemed all the more crude and mediocre by contrast.

One feature of this performance which interested the audience, was that it was given with the original Italian text, which is seldom heard in Austrian or German opera houses, where foreign languages are practically tabooed.

ADAMOWSKI, THE SOLOIST.

Violinist Selected to Play at Worcester Music Festival.

WORCESTER, MASS., Sept. 12.—Timothé Adamowski, of the Boston Symphony Orchestra, conductor of the famous Adamowski Quartette, and later the Adamowski Trio, is engaged as solo violinist for the Worcester Music Festival, the first week in October. He will play at the Thursday afternoon concert in connection with the symphony programme of the Boston Symphony Orchestra.

Adamowski has not been heard at the Worcester Festival as solo violinist since 1880, the year after he came to this country from Warsaw where he was musically educated at the Warsaw Conservatory. He toured the country at that time with Clara Louise Kellogg and the Worcester Festival was one of his early engagements. He is at present closing his summer vacation at the Nasturtium Cottage, Blue Hill, Me.

Oley Speaks in New York.

Oley Speaks has returned to New York to resume his place as solo barytone in the vested choir of St. Thomas's Episcopal Church. Mr. Speaks, who was summing in Columbus, O., was not idle, for he has brought a number of new compositions to his publishers.

LOIS MAY ALDEN LEAVES NEW YORK

Teacher and Concert Soloist to Make Her Home in Wheeling, West Va.

Musical circles in Wheeling, W. Va., are to have an acquisition in the person of Lois May Alden, who is leaving New York to take up work in the former city.



LOIS MAY ALDEN

New York Teacher and Violin Soloist Who Will Make Her Home in West Virginia.

Miss Alden is a musician of much ability, playing the violin and piano equally well, and having, besides, a pleasing soprano voice.

Miss Alden intends opening a studio in Wheeling for instruction in voice, violin, piano and theory. She will arrange a series of recitals in the city and vicinity and will be violin soloist in one of the churches there. She will also endeavor to organize an orchestra and chorus.

Miss Alden began her studies with the Rev. L. H. Sherwood, father of the noted pianist, following them by years of study under Max Spicker, in singing, Clifford Schmidt and Hubert Arnold, in violin, and A. R. Parsons, in piano. She was, in addition, a graduate of the Metropolitan Conservatory of Music of New York, and of the New York School of Expression, of which she afterwards became principal. She has made an excellent record as a teacher, as well as having been successful on the concert stage. While in New York, she was a member of the Women's String Orchestra of that city.

De Marchi Goes to Mexico.

Emilio de Marchi, who it was once thought would restore the glories of the Italian opera to the Metropolitan Opera House, recently passed through New York on the way to Mexico. He went with a company of Italian singers. The music in Mexico, like that in South America, is altogether Italian in origin and one opera troupe after another visits the capital.

VIOLIN THIEF HAD KEEN DISCRETION

SEVEN VALUABLE INSTRUMENTS
STOLEN FROM NEW YORK
DEALER'S ROOMS.

August Gemünder was Entertaining Passengers on Board Ship as Intruder Helped Himself on Shore—Only the Best Were Taken.

Fine, full, excellent, even, brilliant, powerful, mellow, sonorous, responsive and rich—all these adjectives are used in describing the seven old violins which were stolen from the rooms of August Gemünder & Sons, No. 42 East Twenty-third street, New York, but those who miss them would probably describe the cunning thieves with a different list of appellations.

While Mr. Gemünder was playing at a concert on board the ship which brought him back to this country from a tour of the violin manufactories in Europe two cunning thieves were quietly relieving him of seven famous old violins locked up in his rooms in Thirty-third street. The violins were taken between the time of the closing of the warerooms on Saturday, August 18, and the opening on the following Monday morning.

Only the instruments bearing the highest price tags were taken. Some old cellos, too clumsy to be easily handled, and a couple of very valuable Stradivarius instruments locked in a safe were left. French paper violin bags were used to pack the stolen instruments in.

KARL GRIENAUER'S RECITAL.

Popular 'Cellist to Have Assistance of Talented Young Pupil.

Karl Griener, the 'cellist, who has been summing at Friends' Lake, in the Adirondacks, is preparing an interesting programme for his recital in Mendelssohn Hall, New York city, on November 15.

A notable feature will be David Popper's Suite for two cellos, a work never yet heard in New York. In this Mr. Griener will be assisted by his gifted young pupil, Helen Sholder, who recently played with extraordinary success at Ocean Grove, N. J., her engagement being the result of the enthusiasm she aroused at her appearance there last year.

Sousa on Long Horseback Ride.

WILMINGTON, DEL., Sept. 6.—John Philip Sousa, the bandmaster and composer, is on a horseback trip from New York to Washington, to visit his mother, aged eighty-six years. To-day, after being the guest of Building Inspector and Mrs. William M. Connelly, he proceeded southward. Mr. Sousa is accompanied by W. E. Woodruff of Wilkes-Barre, Pa., and E. E. Shannon, a horseman. At Wilmington last night he entertained Mr. and Mrs. Connelly and Miss Celia Concannon at the theatre and dinner.

New Church Soloist Chosen.

PHILADELPHIA, Sept. 11.—Julia Robinson has been engaged as soprano soloist at the Church of Our Lady of Mercy for the ensuing year. In other respects the personnel of the choir, which ranks among the finest choirs in the city, will be the same as last year.

GEORGE HAMLIN FOR MENDELSSOHN CHOIR

Chicago Tenor Engaged for Toronto and New York Concerts of Noted Chorus.

TORONTO, Sept. 10.—The committee in charge of the arrangements for the series of concerts to be given by the Mendelssohn Choir, A. S. Vogt, conductor, at



GEORGE HAMLIN

American Tenor Whose German Tour will be Followed by Appearances in Canada and Eastern States

Massey Hall in February, has announced the engagement of George Hamlin, the Chicago tenor, as one of the soloists then and also at the concerts to be given by the society in conjunction with the Pittsburgh Orchestra, at Carnegie Hall, New York, on February 12 and 13.

Since his last appearance with the same organization Mr. Hamlin has gained as general a recognition in Europe as he enjoys in his own country, as one of the foremost concert tenors of the day. He is now in Germany, where his services are in special demand—a significant testimonial of his artistic ability—and will sing in recital and concert in the most important German and Austrian cities before returning to resume his engagements on this side of the water early in January.

LOUISE ORMSBY RETURNS.

Young Western Soprano to Open Season at Worcester in October.

Louise Ormsby, the gifted young soprano, has returned to New York after an enjoyable vacation spent at her home in Nebraska and among the picturesque mountains of Idaho.

Her success last year has created a great demand for her services, and she is in splendid form for the busy season ahead of her. Her first appearance will be at the Worcester Festival, on October 4, which will be followed by many important concert and oratorio engagements.

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Frederick Stock Wins Favor as a Conductor of
Striking Gifts—Series of Attractive Programmes
Presented to Appreciative Audiences.

PITTSBURG, Sept. 12.—The Theodore Thomas Orchestra, under Frederick Stock, began a week's engagement at the Exposition on Monday. Mr. Stock, who is the youngest conductor of the more important symphony orchestras in the country, having just passed his thirtieth birthday, has arranged a series of programmes that will include 120 selections, not one of which will be repeated.

The concerts both yesterday and the day before delighted the large audiences present. The orchestra played with fine unanimity and precision, producing beautiful effects of tone and shading.

The programmes yesterday were in part as follows:

7:30 O'CLOCK.

Festival Overture.....Lassen
Twilight Scenes from Forest Symphony.....Raff
Allegretto and Scherzando.....Svendsen
Theme and Variations.....Tchaikowsky

9:30 O'CLOCK.

March of Homage.....Wagner
Spring Overture.....Goldmark
Norwegian Melodies.....Grieg
Waltz, "On the Beautiful Blue Danube".....Joh. Strauss
Hungarian Rhapsody No. 2.....Liszt

Lhévinné's Extensive Tour.

Josef Lhévinné's bookings for the coming season now include appearances as soloist with all the great orchestras of the country, and in every leading city between the Atlantic and Pacific coasts. The tour will be made under the auspices of Steinway & Sons.

New Violinist in Toronto.

TORONTO, Sept. 10.—James Trethewey, a young English violinist, has been added to the staff of the Toronto Conservatory of Music. He has studied with Professor Muller, of London, and Hans Sitt, of Leipzig.

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Rueger, Soslavsky, Bendix, Hasselbrink, Kocian, Bernh. Sinshelmer, Marteau, Loeffler, Bernh. Liste-
mann, Fred Bahn, Leo Altman, Sol Marcossan, Guido Parial, Wm. Yunk, Leo Schulz, Maude McCarthy,
Martina Johnston, Rigo, Carl Klein, Rosa Zamels, June Reed, Leonora Jackson, Hugo Herrman, Vienna
Quartette, Schnitzler.

GABRILOWITSCH ALSO A CONDUCTOR

Russian Pianist Who Will Return to America Achieves
Fame Along New Line of Activity

Ossip Gabrilowitsch, the distinguished Russian pianist, who comes to America for recital appearances this year, has developed a new quality of musicianship, according to reports received from abroad; he has achieved considerable fame as an orchestral conductor.

Gabrilowitsch comes of a distinguished family and like all of the better class of Russians, he is a highly educated man. Not only has he made his name famous as a pianist and conductor, but also as a composer. He is clever with the brush, having recently painted a portrait of the late Anton Rubinstein, which is well known in Russia; he speaks several languages fluently, is well read, and altogether a delightful companion.

His latest composition, a "Theme and Variations," is a superb work and one which is destined to great popularity throughout the musical world.

The father of this remarkably talented man, is one of the best known criminal lawyers of Russia, while one of his brothers, although not a professional musician, is an exceptionally talented 'cellist.

The playing of Gabrilowitsch is remarkable for its charm and beauty which are so well known everywhere, but at the



OSSIP GABRILOWITSCH

Eminent Russian Pianist Who Has Added
Orchestral Conducting to His Accom-
plishments

same time his playing is more mature and broadened than it was even when he was here three years ago.

FROM BEYOND THE SEAS

Arrangements have been concluded for the San Carlo Opera Company of Naples to give again an Autumn season of grand opera in Italian at Covent Garden, London. Mme. Melba and Mme. Giachetti, it is reported, have been specially engaged.

Jessie Maclachlan, the Scottish prima donna, is to make a farewell tour of the United States and Canada, starting in September. She will be accompanied by Douglass Young, tenor; Murray Graham, pianist; John McLinden, 'cellist, and Robert Buchanan, accompanist.

Some of the letters of the composer, Brahms, are to be published this Fall. Among them are many addressed to the composer, Herzogenberg, and his wife, and to Joseph Joachim.

The new Mozart Hall, in Berlin, is to be opened in November, when the popular orchestral concerts under Prill's direction are to be given. In the course of the Winter, the new Philharmonic concerts will also be given there, under the leadership of various noted conductors. The hall will have a seating capacity of 1,500 persons. The orchestra is being formed gradually. The theatre connected with the hall will be opened with Shakespeare's "Tempest," for which Engelbert Humperdinck has written a musical setting. The regular orchestra of the Mozart Hall will render the composition.

The Institute for Rhythmic Gymnastics at Genf, under the direction of Prof. E. Jacques Dalcroze, has just given a two-weeks' normal course for foreign teachers in which the method of rhythmic gymnastics is practically demonstrated and made clear. The object of the method is the development of the feeling for musical measure and rhythm, plastic harmony, proportion in motion and the regulation of habits of movement.

A new trait of character—musical charity—of Emperor William II. has become a theme of gossip in Europe. A poor man of Lunden (Schleswig-Holstein) who had lost a leg through an accident, earned his livelihood in a precarious way by traveling about and turning the crank of a hand organ. His organ was completely used up and unfit for service. He had the temerity of writing to the Emperor pleading for help. His plea was successful as the sovereign made him a present of a new instrument which cost 350 marks.

It was said yesterday that the chorus singers engaged by Mr. Russell will sail direct from Europe for New Orleans, where the company is to begin its season November 20.

Nordica's Concert Plans.

R. E. Johnston announces Madame Nordica's concert plans for the coming season as follows: She will make a short tour of eight concerts in the South the latter part of October. She will appear at Boston, November 3, then at two New England cities and at Carnegie Hall Monday evening, November 12; Washington, November 15, afterwards returning South where she will sing three concerts en route to the Mobile Festival which will take place November 21 and 22. On December 8 she begins her regular concert tour of forty concerts through the South and Southwest which will continue until February 11.

National Conservatory Examinations.

The annual entrance examinations of the National Conservatory of Music of America, at Nos. 47-49 West Twenty-fifth street, New York, will begin September 17 and continue to September 22.

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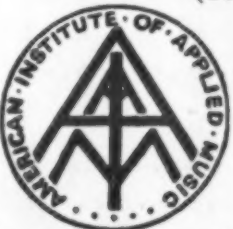
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Louise Homer is spending the summer at her cottage at Cape Cod.

The Oldtown, Me., Festival chorus is once more getting into trim for the season's work.

Emil Wiegand has returned to Cincinnati after a pleasant vacation spent in the mountains of West Virginia.

Anna M. Stone-Downing has opened a studio in Toronto and offers two partial scholarships in piano.

The Spanish Band, under Philippini, at Electric Park, Detroit, has played its way into the hearts of music lovers in that city.

A band concert was given recently at Kilbourn Park, Milwaukee, under the auspices of the board of park commissioners.

Joseph Anthony, a talented pianist, of No. 122 Ft. Greene place, Brooklyn, will be heard in a series of concerts this year.

Gertrude Richardson, assistant teacher with Julius V. Seyler, resumed teaching September 4 at the studio in the Gladwin building, Detroit.

The Michigan Conservatory of Detroit, under the directorship of F. L. Abel, opened for its sixth season on September 10.

Mabel S. Hicks, pianiste, has joined the staff of the Metropolitan School of Music, of Toronto, and will take up her duties there during the coming week.

Mrs. John F. von Herrlich, the wife of the rector of St. Paul's Episcopal Church on the West Side, Kansas City, will leave for Rome shortly to study music.

Alfred Rogerson Barrington will give a song recital within the month in Columbus, O., in which he will make a group of Tod B. Galloway's songs a feature.

Elizabeth Thompson Wilson has accepted the position of head of the vocal department of Denison university at Granville, Ohio.

W. G. Armstrong, the barytone, of New York, has been engaged by Mr. Webster to teach voice in the Pittsburgh Conservatory of Music.

Mr. and Mrs. Clarence Eddy returned to New York city recently, after a delightful honeymoon spent in the Thousand Islands and at Saratoga Springs.

Marguerite Longacre, the Tacoma, Wash., soprano, left last week on the steamship *Dakota*, for a concert tour of Japan.

Arthur Kellogg gave a recital on September 11, which introduced him as a composer, pianist, violinist and singer to Marietta, Ohio.

The Bath and Freeport, Me., Festival choruses met recently at Bath, under the direction of Mr. Chapman. The next joint rehearsal will probably take place at Brunswick.

James Stephen Martin of Pittsburg, who resumed teaching the tenth of this month, has just finished what he terms a wandering vacation in and around Greenwich, Conn.

At a recent concert of the Banda Rossa at Kansas City, the programme showed the names of the following composers: Pryor, Adam, Brahms, Luigini, Hall, Kelmund, Gounod, Denza.

The Burlington Iowa School of Music recently opened with Annie M. Jones, director and teacher of piano and theory; Minnie E. Bence, teacher of voice; George Hopkins Graham, teacher of violin.

The opening of the New Music Hall in Waterbury, Conn., will take place on the afternoon and evening of October 2. The attraction will be Victor Herbert and his orchestra.

The Ohio University of Music has more enrollments than in any previous year in its history. The faculty will all be ready for active work on September 10, the beginning of the term.

The Walter Damosch Orchestra has been engaged to give two concerts at the dedication of the new capitol at Harrisburg, Pa. This will be the first appearance of the organization in that city.

Otto K. Schill has given up his studio at No. 22 Clinton street, Newark, N. J., where he has been for many years, and will hereafter have his studio in his residence, Nos. 14-16 Stirling street.

Mrs. M. D. Murphy, who has been organist of St. John's Roman Catholic Church in Middletown, Conn., for over twenty years, has resigned. Her place will probably be filled by James F. Donnelly of Derby, a talented musician.

Emil Reyl of No. 244 East Eighty-sixth street, New York, who is director of the Beethoven Männerchor, has returned from his vacation and has resumed his duties as organist and choir director of St. Joseph's Church.

Agnes Lockhart Hughes of Seattle, Wash., received in honor of Mabel Day and Bertha Shalek of the Stewart Opera Company, recently. Misses Shalek and Day and Mrs. J. R. Manning were heard in several numbers. Miss Gerish accompanied.

Lyda Sayre Norris has returned to Columbus, O., from Chautauqua, where she has been studying singing under Herman Klein. Mrs. Norris may go to New York to continue her studies with Mr. Klein.

Amy Kofler, formerly of Cincinnati, who has met with success in the last few years as pianiste and teacher in Dayton, O., has just returned from a year abroad. In Vienna she was a pupil of Theodor Leschetizky.

Mrs. Celeste S. Henderson has returned to her studio at the Hotel Savoy in Newark, N. J., after a pleasant summer spent at Ocean Grove. Mrs. Henderson is one of the most successful and admired piano teachers of Newark.

William Y. Webbe, organist and choir-master of Calvary Church, Summit, N. J., has been elected and passed a fellow of the American Guild of Organists. His examiners were Horatio W. Parker and Samuel P. Warren.

The assisting soloists at John Philip Sousa's Willow Grove concerts are Estelle Liebling, Lucy Anne Allen, Ethel Crane and Ada Chambers, soprano; Jeanette Powers, violiniste; Herbert L. Clarke, cornetist, and Leo Zimmerman, trombonist.

Ethel Keating left Columbus, O., for Chicago this week to be an assistant to Brahm Van den Berg, her former teacher, who has gone from Cincinnati to become a member of the faculty of the newly organized Cosmopolitan School of Music.

Ida Lichtenstader, whose playing at the Music Teachers' convention in June is pleasantly recalled, is a recent addition to the faculty of the Conservatory of Cincinnati. Miss Lichtenstader is a pupil of Godowsky, who warmly commends his pupil.

A musicale given recently at the Propylæum, Indianapolis, proved to be a decided success. The programme consisted of piano solos by Elizabeth Lemmon and Mrs. Richard Francis, readings by Mrs. Frank Flanner, and a harp solo by Ninette Grote.

Walter N. Dietrich, the well-known pianist and teacher of Philadelphia, played a Russian programme at the reunion of the Dietrich family, at Reading, recently. Dietrich has made a special study of the modern Russian composers. His lecture-recitals are invariably interesting and entertaining.

The Highland Park College of Music and Oratory of Des Moines have made Robert Cuscaden a tempting offer to take charge of the violin department and orchestral work of the college, which he will not be able to accept as he is devoting his whole time and energies to his School for Stringed Instruments in Omaha.

The Ganapol music studios of Detroit opened for the season on September 4. Edmond Lichtenstein, violinist of the Ganapol studios, and Nathan Simon, barytone, returned Friday from their trip to Northern Michigan, during which they appeared in concert at Bay View.

The concert given on September 18 at Minneapolis, in Auditorium Annex, by Wilma Anderson and Ruth Anderson Reohr, was a social as well as musical event. The list of patronesses included a number of the prominent society women who are interested in the Minneapolis musicians.

At Bar Harbor the management of the orchestra of Boston Symphony players has decided to give another Sunday evening concert under the leadership of Mr. Strube. The programme will include as special features solos by Irma Seydel, the nine-year-old violiniste, and Rudolph Nagel, cellist.

The chorus of the Choral Symphony Society consisting of 100 trained voices was heard at Plymouth Congregational Church, Seattle, Wash., recently. The programme consisted of a chorus from "Elijah," chorus from Gaul's "Ruth," "Easter Anthem" by J. H. Howe, and "Oh, for the Wings of a Dove."

The York, Pa., High School Orchestra has reorganized for the term. It numbers fifteen pieces at present and will be under the direction of Prof. John Denues, supervisor of music in the city public schools. Regular rehearsals will begin next week.

The Italian Boys' Band was heard this week at Electric Park, Kansas City, and occasioned great interest. Of the thirty members of the organization, none is older than eighteen, while the youngest is but seven years of age. The band is conducted by Cantanzaro, one of whose compositions was a feature of the programme.

The musical season at Washington Grove closed this week with a concert which took place in the Grove Auditorium, under the direction of the president of the association, Mr. Foster. Those who appeared on the programme were Edward H. Droop, pianist; Bertha Lucas Stoddard, violiniste; Lydia Hughes, contralto; Lena Woodruff, soprano, and William D. Claibough, basso.

HARRY SILBERSTEIN'S SUCCESS.

Talented Young Western Barytone to go Abroad to Study.

DENVER, Sept. 10.—Harry Silberstein, the young Russian barytone who for many years studied with Frederic Howard, Denver's prominent vocal teacher, won notice from a wealthy New Yorker, Dr. George Alexander Kohut, by whom he has been offered an extensive trip on the Continent for the cultivation of his voice.

The son of poor parents, Silberstein was forced to earn his own musical education. After graduating from both the piano and vocal departments of Drake University, Des Moines, Ia., whither he followed Mr. Howard, he went to New York to study with Anna Lankow. He has attracted most favorable attention in metropolitan musical circles, especially in his capacity of leader and choir director of Sinai Temple.

HAS A \$10,000 VIOLIN.

Henri Ern Will Play Valuable Stradivarius During Coming Tour.

Henri Ern, the renowned Swiss violinist, who is to play fifty concerts in America the coming season under the management of Burton Collier of Detroit, Mich., owns and plays one of the finest specimens of Stradivarius violins in existence, valued at \$10,000.

Much interest is being manifested in the forthcoming tour of this artist, and Manager Collier is booking some excellent dates.

New "Hymn of Liberty" Heard.

LOS ANGELES, CAL., Sept. 10.—Paul de Longpre's "Hymn of Liberty" made a great hit recently at Long Beach, where it was played by the Royal Italian Band. A big crowd was present, many from this city going especially to hear the initial performance. It was repeated in the evening by request before an appreciative audience.

Brass Band in Church.

ELDORA, IOWA, Sept. 10.—A brass band is one of the musical features of the services at the German Lutheran Church located at Hubbard, in this county. Every Sunday morning the congregation is treated to the rendering of sacred music by from eight to seventeen cornets played by the young men members of the church.

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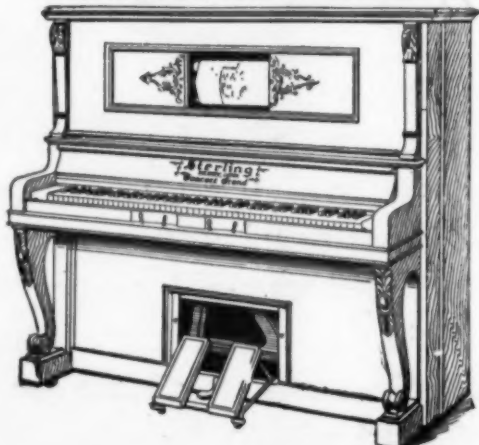
I. INDIVIDUALS.

Adamowski, Timothy—Worcester, Mass., October 4.
Barile, B.—Bangor, Me., October 4 and 6; Portland, Me., October 8 and 10.
Beddoe, Daniel—Worcester, Mass., October 5.
Boulton, Isabelle—Worcester, Mass., October 4.
Campana, Signor—Bangor, Me., October 4 and 6; Portland, Me., October 8 and 9.
Collier, Bessie—Worcester, Mass., October 5.
Daniel, Tom—Worcester, Mass., October 3.
De Gogorza, Emilio—Worcester, Mass., October 5.
Duce, Rosa—Bangor, Me., October 4 and 6; Portland, Me., October 8 and 9.
Dufault, Paul—Worcester, Mass., October 3.
Gadski, Johanna—Denver, October 18; Indianapolis, October 24.
Goodrich, Wallace—Worcester, Mass., October 2-5.
Griener, Karl—Rochester, October 30.
Homer, Louise—Worcester, Mass., October 5.
Johnson, Edward P.—Bangor, Me., October 5; Portland, Me., October 10.
Kneisel, Franz—Worcester, Mass., October 2-5.
Martin, Frederick—Worcester, Mass., October 4.
Miles, Gwilym—Bangor, Me., October 5; Portland, Me., October 10.
Munson, Grace—Worcester, Mass., October 3.
Naylor, Grace Preston—Worcester, Mass., October 4.
Ormsby, Louise—Worcester, Mass., October 4.
Parkina, Elizabeth—Worcester, Mass., October 5.
Rabold, Margaret C.—Worcester, Mass., October 3.
Rider-Kelsey, Corinne—Bangor, Me., October 5; Portland, Me., October 10.
Samaroff, Olga—Worcester, Mass., October 5.
Schumann-Heink, Ernestine—Bangor, Me., October 6; Portland, Me., October 9; Columbus, O., October 12.
Sembrich, Marcella—Cleveland, October 18; St. Paul, October 25.
Wiley, Clifford—Bangor, Me., October 5; Portland, Me., October 9.

II. ORCHESTRAS AND BANDS.

Besses o' th' Barn Band—Detroit, October 6.
Boston Symphony Orchestra—Worcester, Mass., October 2-5; Boston, October 12.
Ellery's Band—Pittsburg, October 1-6.
Herbert Orchestra—Pittsburg, September 24-29.
La Scala Orchestra—New York, October 8; Montreal, October 19; Cincinnati, October 26-27; Detroit, October 31.

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New York Symphony Orchestra—Pittsburg, October 8-20; Detroit, October 24.
Philadelphia Orchestra—Washington, October 9.
Pryor's Band—Asbury Park, indefinitely; Boonton, N. J., October 8; Plainfield, N. J., October 8; Elizabeth, N. J., October 9; New Brunswick, N. J., October 9; Orange, N. J., October 10; Bridgewater, N. J., October 11; Burlington, N. J., October 11; Trenton, N. J., October 12; Reading, Pa., October 13; Scranton, Pa., October 14; Wilkes-Barre, Pa., October 15.
Sousa's Band—Pittsburg, Pa., September 17-22; Springfield, Ill., October 1-5; Decatur, Ill., October 6; Danville, Ill., October 7; New York, October 14; Boston, October 15-27.
Theodore Thomas' Orchestra—Chicago, October 12, 13, 19, 20, 26 and 27.

III. OPERATIC ORGANIZATIONS.

"*Madame Butterfly*"—Henry W. Savage, director, Washington, October 15.
San Carlo Opera Company—Henry Russell, director, Pittsburg, October 29.

IV. EVENTS AHEAD.

October 2-5—Worcester Festival, Worcester, Mass.
 October 4-10—Maine Festival, Bangor and Portland, Me.



Mrs. Nexdore—"I've been thinking of having my daughter's voice cultivated. Would you?"
 Mrs. Knox—"By all means, if you have tried every other remedy."—Philadelphia "Ledger."

"Your family plays the piano later every night," said the visitor.
 "Yes," answered the suburban resident; "we're trying to keep the people next door up so that they will be too sleepy to mow the lawn in the morning. And they're trying to mow the lawn so early that we won't feel like playing at night."—Washington "Star."

She'll marry me some day, I know.
 Although she vows that she won't;
 For when I was asked to sing to-night
 She whispered: "For my sake—don't."
 —"Judge."

Miss Innocent—"Why do so many pianists wear long hair?"
 Miss Wise—"I suppose that some of them let their hair hang over their ears so as not to be so much disturbed by the surrounding conversation."—New York "Telegraph."

"Hasn't Mr. Doray a beautiful voice?" said Maud.
 "Yes," answered Mamie. "It must be lovely to sit next to him at a baseball game."—New York "Telegraph."

Appreciative.



Miss Gushley (to professor, who has just played Chopin's "Funeral March").—"That's awfully jolly! Now play one of Lohengrin's things."

Nordica's Hints to Prospective Prima Donnas

Lillian Nordica, in speaking of the training of a singer, says that the singer who would have a career must begin almost in infancy, unconsciously, perhaps, at first, and directed oftentimes by the tender training of a far-seeing mother, as was my own good fortune. When a young woman steps out on the stage she emerges from the private schoolroom of the studio into the public one of the theatre. There her hardest lessons have to be learned, her hardest battles fought. The earlier that most important lesson of "think for yourself" is learned the earlier will you arrive at the destination where you would be. Use your own mind. In the making of a prima donna there is nothing more important than recognizing an opportunity when it arrives. The great chances are not presented at the very outset. The darkest moments and the most serious misgivings are apt to precede the best success. Italy is the best field for training, because of the great number of theatres in small towns where opera is constantly presented. First, however, before a thought of this

début in opera, the American girl who wishes to be a prima donna must have undergone a thorough vocal training in her own country. When the foundation is once laid comes the time to consider foreign study and not before. Nowadays, when an opera singer is called upon to sing in three or four languages, the study of those languages becomes of great importance and cannot be begun too early.

The singer must be peculiarly responsive on the emotional side, which means a highly developed nervous organization, and yet she must have her nerves under absolute control, and must lead the most abstemious of lives, enjoying pleasures always in moderation, but never in excess.

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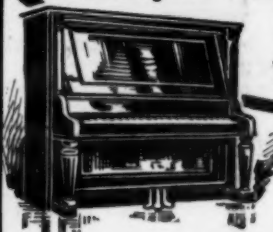
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